SQUARE DANCING







MARCH, 1983

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CALLER TRAINING ISSUE

(see pages 12, 14, 30 & 39)





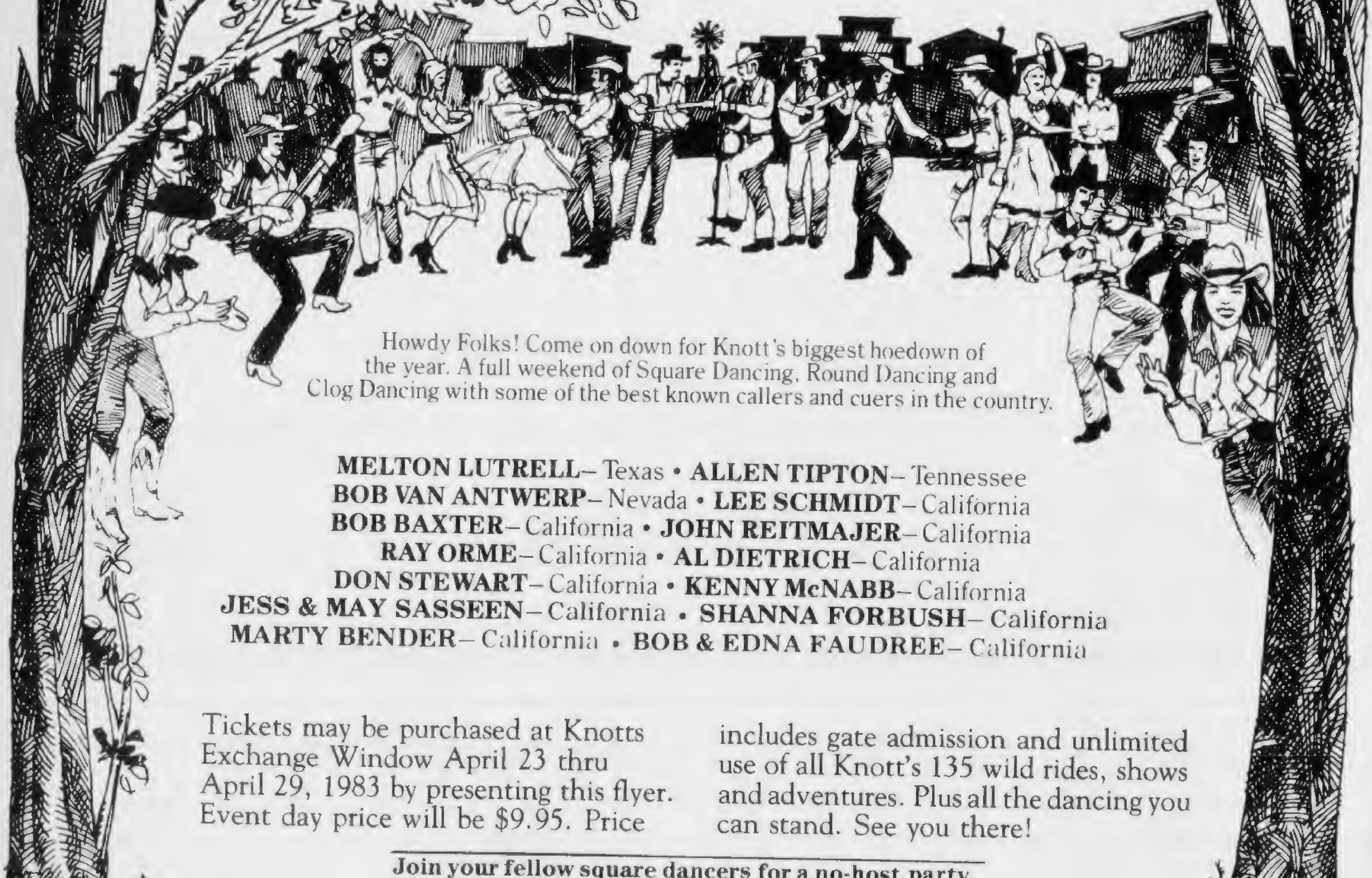


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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We enjoy doing our Information Volunteer job on behalf of SQUARE DANCING Magazine and showing visitors our country, besides having them at our clubs dancing with us.

Bill and Marion Matthews
Narraweena, Australia

We appreciate the work done by all our Information Volunteers. — Editor

Dear Editor:

We really enjoy square dancing but because of a conflict with our club, we are about to quit. The policy here is to dance the first and last dance with your wife and then all the dances inbetween, the men ask other women to dance. There is nothing wrong with this if it worked, but it does not. My husband invites other women for each dance, while many of the men just sit around talking, which leaves me and other ladies without partners. This is not much fun. Who wants to sit out? Because of this my husband has started dancing each dance with me and others are now calling us snobs. Naturally, we are not comfortable. It wouldn't help to change clubs, as this same policy applies to other clubs in this area.

Name Withheld on Request

Sounds like it's time for a good old-fashioned talk-session among the club members to air the problem and find a mutual solution. Square dancing should make friends, not alienate them. — Editor

Dear Editor:

In November our brother, James Payne, passed away from a heart attack while dancing with the Texhoma Squares of Denison, Texas. We have always known that square dancers are the friendliest people but the members of this club were outstanding in their concern and consideration. The comfort they gave to all of us will always be remembered.

Hazel and Jim Smith
Hemet, California

Dear Editor:

A big thank you to you, the staff, the callers and all the people who contribute to SQUARE DANCING Magazine. It is a splendid effort that gives a full year of pleasure in many ways

Please see **LETTERS,** *page 63*

SQUARE DANCING

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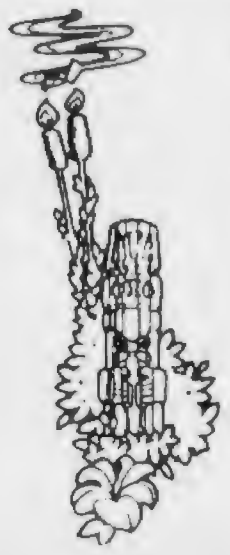
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March, 1983

WHILE IT'S JUST an idle guess, we would imagine that a fair percentage of those of you who square dance harbor fantasies of being up on the stage, behind the mike. It's reasonable to assume that the glamour of calling and teaching has struck many dance enthusiasts.

Of those who hold such fantasies, only a small percentage take the initial step, venturing out to call a tip at a party of friends or perhaps accepting the invitation of the local Scout leader who asks you to teach a dance or two to the members of the troop who are working on a merit badge.

The true jump into callerhood is bigger than this. Whatever the reasons, the individual contemplating the transition from dancer to caller has much to consider. "Am I ready to forego some of the pleasure I'm having as a dancer and accept the responsibility of becoming a caller?" Truly there is no magic wand that turns an individual into a caller overnight.

A prerequisite established by some of those who instruct the fine art of calling is that a potential caller should dance for at least three years before making the decision to pick up the microphone and start calling. Of course, there are the oft repeated exceptions. There's the instance of several squares of dancers, remote from other established square dance communities, where the current caller/teacher must leave the area and no other trained caller is available as a replacement. The group may have only been dancing a few months but, regardless of this, it's plain to see that if someone doesn't step in to fill the breach, square dancing may disappear for a time or the group will have to make alternate arrangements. One choice is to start dancing to records and tapes; another, is for someone to take the responsibility and do the best he or she can to learn some calls and keep the group active.

We've mentioned before in this column the time, a number of years ago in Wiesbaden, Germany, when a club made up of a dozen or so squares was told by the caller that he was being transferred out of the area almost immediately and he would like to introduce the caller taking his place. He then explained that in his hat were the names of all the club members. Asking one of the ladies to reach in and pull out a slip of paper, the caller read off the name and said, "Congratulations John Berkwitz. You are now the club caller!"

Fortunately, the club did own a public address system and some records. It was up to the new appointee to absorb what he could in the remaining few hours with the existing caller. From that point he would go home and study and come back the next week prepared, as well as possible, to carry on.

☆ ☆ ☆

The college we attended in Los Angeles specialized in journalism and business administration and attracted students from all parts of North America. Our student body, therefore, was made up of many individuals who knew no one else and it was a lonely atmosphere each semester as classes began. Traditionally, the college held what they called a "howdy" dance the first afternoon and evening of each semester. We'll never forget attending our first one.

A few of the more adventuresome souls had wandered into the auditorium, most were sitting alone or in small clusters on the sides and corners of the hall. One student was on stage spinning Glen Miller, Benny Goodman and Artie Shaw records (that should tell you when we went to college) and occasionally he would urge the others with, "Come on; let's everybody dance."

The students, for the most part, were outside the hall at the several doorways, peering in, waiting to see what was going to happen then, noting the lack of reaction, they would skulk off to other parts of the campus.

We watched this process during our first two semesters, then took the opportunity to do something about it. We had had a little

experience earlier in junior college and we had seen what a few simple mixers, circle dances and squares could do to bring a group together. Our big mistake, perhaps, was mentioning this to a member of the student council who wasted no time in suggesting that the job was ours.

This hadn't been the idea at all. We were sure that someone (other than ourselves) was qualified to take on the responsibility, but apparently it sounded as though we knew what we were talking about. The long and the short of it was that, with great apprehension, we took on the job for the next "howdy" party.

Armed with six 78 RPM records (a couple of them badly scratched) we had a march, a polka, a 12" Victor, Blackberry Quadrille, and a couple of old Deccas with fiddle tunes that must have been recorded at about 150 metronome beats per minute. Possessed with more sheer nerve than brains, we set up and tested the equipment, such as it was, at least eight hours before the dance was to start. Then, as classes ended, we got up onto the stage, turned on the music and made ready for the big event.

Nobody showed up. That is at three o'clock nobody showed up. By about ten after the hour, we could see half a dozen shadows out in the hallway. Five or ten minutes later, there were people in several other doorways, apparently not the least bit interested in coming in but just hanging around to see who might be foolish enough to go through the door. A mild state of panic took over at this point. We knew that what we had worked out had a fair chance of succeeding but how were we ever going to get it off the ground if nobody came in?

About that time, several members of the student council, eager to show their support of this wild idea they had authorized, wandered into the hall. "Aha!" we thought, "if we don't get anyone else, let's do something with these people." Off came the marathon fiddle rendition of Leather Britches, on went Sousa's El Capitan. Over the mike we announced with conviction, "Okay, let's everybody grand march!" Up went the volume. Jumping down from the stage, taking the hand of the Commissioner of Student Affairs, we called out to the five or six others, "Follow us."

One circuit of the hall and our motley crew generated another couple or two. The people at the doorways crowded in a bit making sure they didn't step over the invisible goal line that would somehow cast them in with the rest of us. "We've got to somehow bring them in," we thought. Then, turning to our intrepid volunteers, we said, "Let's go single file and as we pass the doorway, each one of you take one of the students standing outside and bring him into the march with us."

There was a bit of confusion at first but it worked. Coeds, reluctant at first, held back just long enough to put textbooks and sweaters on the nearest chair and then joined in. The same with the male students. By this time, there were perhaps 20 or 25 of us moving around as couples. Another split as we neared the doorways and our group doubled once more. By the third time around most of the stragglers had been corralled. Some were skipping and a few, in embarrassment, were being pulled by stronger partners.

What next? We'd already shot our planned program. The grand march, which was to have been our big finale, had only succeeded in bringing us a moderate floorful of participants. So, it was up onto the stage, off with Sousa, and on with the polka record. "Let's try a mixer!"

Never having directed this sort of thing but having danced a simple heel and toe mixer, we started out, over the microphone, to tell the people what to do. The words didn't work right. Next, it was off the stage and onto the floor. Picking a partner from the sideline, I heard my voice saying, "Look, here's what we're going to do. Start with the left foot, like this. Go step, close with the right foot, then step with the left. Now, step with the right, close with the left foot and step with the left again. Now, *you* try it."

They did. And it worked!

The two simple parts that followed — including the mixer portion where the girls moved back to the next man — came off without too much of a problem and at this point, we discovered something that we would find to be true in later years. It's often easier to teach a large group, where you're not conscious of individuals, than it is just two or three couples where you are tempted to stop the action simply because one of the dancers is having a problem.

At any rate, the mixer worked. We're not sure *why* it worked, but perhaps because we knew a smidgeon more than the dancers, they had confidence in us and maybe the shock treatment of suddenly being told to do something paid off. Somehow we got through the hour and a half without too many problems. We can't remember what square dances we did but you can be sure they were simple ones. We ended up by doing the Virginia Reel at least four times and interjecting the grand march twice more and the same mixer at least a time or two. We were afraid to stop, thinking that if we quit, the crowd would suddenly float out the doorways.

We did have one rather chilling moment. In doing the mixer, we found that the crowd had grown too big so we had them form three circles, one inside the other. All started out well. Then we realized that instead of three separate circles, we had generated one huge serpentine. The outside ring at one point joined the middle ring which in turn hooked onto the ring in the center of the floor and as a result we kept generating extra men dancers on the outside and a whole bevy of girl dancers accumulated in the middle. While it was Panicsville at first, we soon realized the dancers didn't know the difference and we acted as though this was what we had in mind all the time.

☆ ☆ ☆

Have you ever been in an automobile accident when you amazed yourself by your coolness and calm immediately after the accident only to discover some 15 or 20 minutes later that you're shaking like a leaf when the full impact of what happened finally hits home? This, I'm sure, was our reaction that day, years ago. What had ever made us think that we could stand up there and for an hour and a half, have them eating out of our hand — and apparently enjoying it?

The raves from the members of the student council and the compliments from faculty members who had expected another dismal session were great ego boosters but the reaction of the crowd was what we remember most. We were not necessarily the outgoing type and receiving applause was basically new in our experience, but they not only stuck it out to the end, they were whooping, hollering and clapping for more. Many were making friends at the college for the first time. They liked what they had been doing and *they were thanking us!*

Whatever happened that afternoon set the wheels in motion. We had discovered something that had intrigued us greatly. Certainly if these college students could have a good time, so could others. We would see. That was more than 40 years ago — and it was a turning point in our lives.

Making the Big Decision

DOUBTLESS AS YOU'RE READING this, dozens, perhaps hundreds of dancers, are on the brink of deciding whether or not to take the big step into the field of calling. To them, and to the many who have already made the deci-



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sion and are currently calling — this issue of SQUARE DANCING is dedicated. No need telling you that such a move is relatively a minor one. It isn't! It's a decision that has to be made with a great deal of serious thought. It may involve a decision on the part of both husband and wife, if one of the two is thinking of heading in this direction. Certainly there will be many plus factors but there will also be a considerable number of restrictions. It takes a great deal of time to study to become a caller and time to practice. This may mean foregoing some dancing time. It may mean attending a callers school and investing in a sound system and records. It is certainly not a decision to be taken lightly.

On the pages that follow, you'll find information about callers' schools. In the Caller's Notebook (page 39) we interview Cal Golden, the topic: Decisions To Be Made Prior to Becoming a Caller. Whether you ever make the leap or not, we know you'll enjoy what Cal has to say. Below, he comments on our next subject.

Home Club vs. Traveling Caller

HOW MANY TIMES have we said that the tough job belongs to the *club caller?* This is the person who stays home and 50 times a year creates a program that holds the interest of the dancers who join him religiously week after week. Truly this is a challenging responsibility. His material must be fresh, while at the same time providing his followers with enough of their old favorites to keep them happy.

On the other hand, it might be said that the traveling caller who develops one "perfect" program and then calls it every night week after week in a different city each night has a cinch. To be sure, he must adjust the program if the ability or desires of the crowd warrants it, but nevertheless, each night he calls his set program is the same and should improve as he goes along.

Of course, this isn't true for every traveling caller. Some who are on tour will move into an area and call several nights in a row, sometimes in the same hall. On these occasions, he must, of necessity, be able to come up with a different program. For the most part, however, it holds that a traveling caller can stick pretty much to a set program. Once in a while it backfires.

While on a visit to England, a number of dancers and callers told us that things are a bit different in their country. The novelty of having an outstanding visiting statewide caller come their way is a *big event*. Dancers will not be content with just dancing to the guest caller at their home club on Tuesday night but they are liable to show up at the next town on Wednesday night and then again be a part of

The Traveling Caller – cal golden

☆ "Right now I only know of one caller on the road full time who doesn't also have some kind of home program."

☆ "Full time means being away from home a large amount of time. The alternative is for the family to travel with you."

☆ "There's a lot of business involved. It's necessary to book dates in groups so that a certain amount of profit can be made."

☆ "When traveling without a home program, I felt I was missing something. Even though we had numerous friends around the country, I felt I was missing the closeness of a club and the opportunity of teaching new dancers."

☆ "At any given dance on the road there can be new dancers, those who dance once in a while and those who dance every night and want new material every night. The first thing you know you start feeling that you want everybody to be outstanding dancers, and this is not a true perspective. It's very important to stay in touch with reality."

the crowd 75 miles further on, come Thursday evening.

One dancer said, "Each night the caller called the identical program. By the third night we usually knew exactly what he was going to call next, not just the singing calls but the order of the basics in his patter calls. Usually it doesn't matter too much because we enjoy dancing to such fine callers. However, we imagine that callers are sometimes shocked when they recognize that two or three squares of us have been following them during a great portion of their tour." This is just something for the aspiring touring caller to think about before leaving home and taking to the glamour trail.



Dance on Stamps

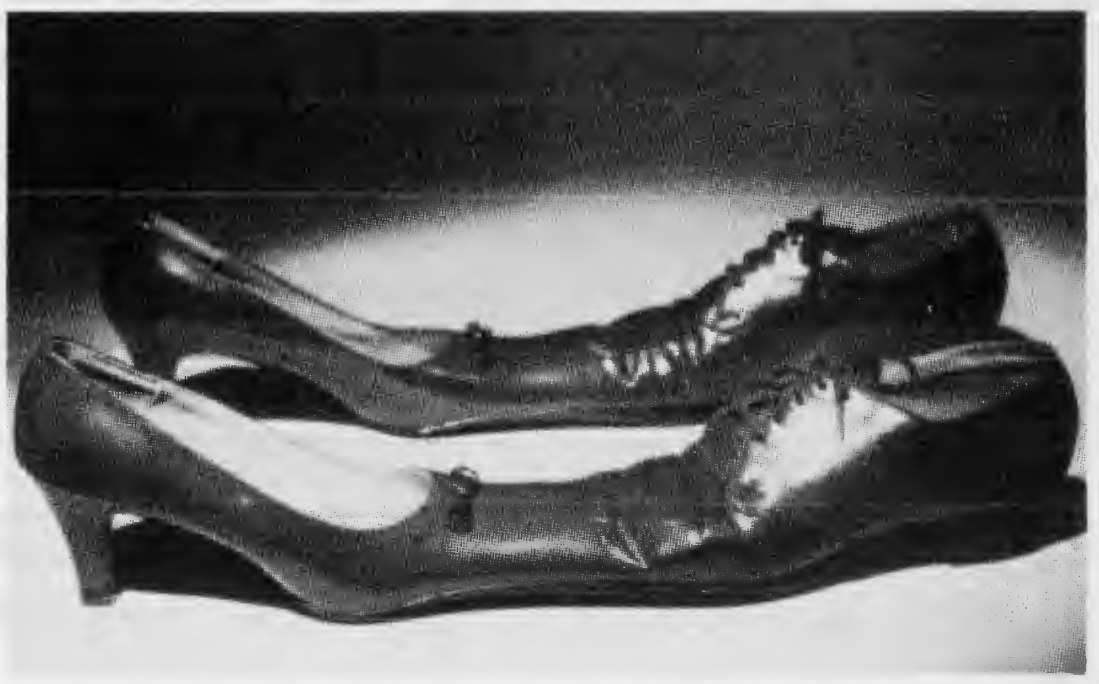
RECENTLY WE RECEIVED an unusually interesting book entitled A Handbook of the Dance on Stamps, by William Sherwood, first published by the Fine Arts Philatelists (Jewell Sonderugger, P.O. Box 1606, Midland, Michigan 48640). As the introduction explains, ". . . this handbook covers stamps and souvenir (miniature) sheets on which the subject, or some part of the design concerns the dance . . . the areas of dance covered include ballet, folk dancing, the various forms of theater dance throughout the world, gymnastic dancing and ice dancing (including figure skating)."

Having a dual interest — both as a square dancer and as a stamp collector — the book offers an amazing amount of information of which we had previously been unaware. We knew from just looking at stamps that the Philippines, and a dozen other countries or so scattered throughout the world, have commemorated their folk dance on stamps, but had no idea how extensive the number of issues dedicated to dancing, generally, have been. Information on the origin of the dances, from the familiar Nutcracker to the Warrior Folk Dance of the Watusi people is fascinating.

In the same mail came a most commendable book for those into Advanced dancing — a looseleaf volume that allows for expansion. Each Advanced movement is complete with starting formation, definition and detailed, easy-to-follow diagrams. The copy throughout is meticulously hand lettered — one of the neatest jobs we've ever seen. If you're interested in more information write Bob Perkins, 12681 9th Street, Garden Grove, California 92640. He has done a nice job.

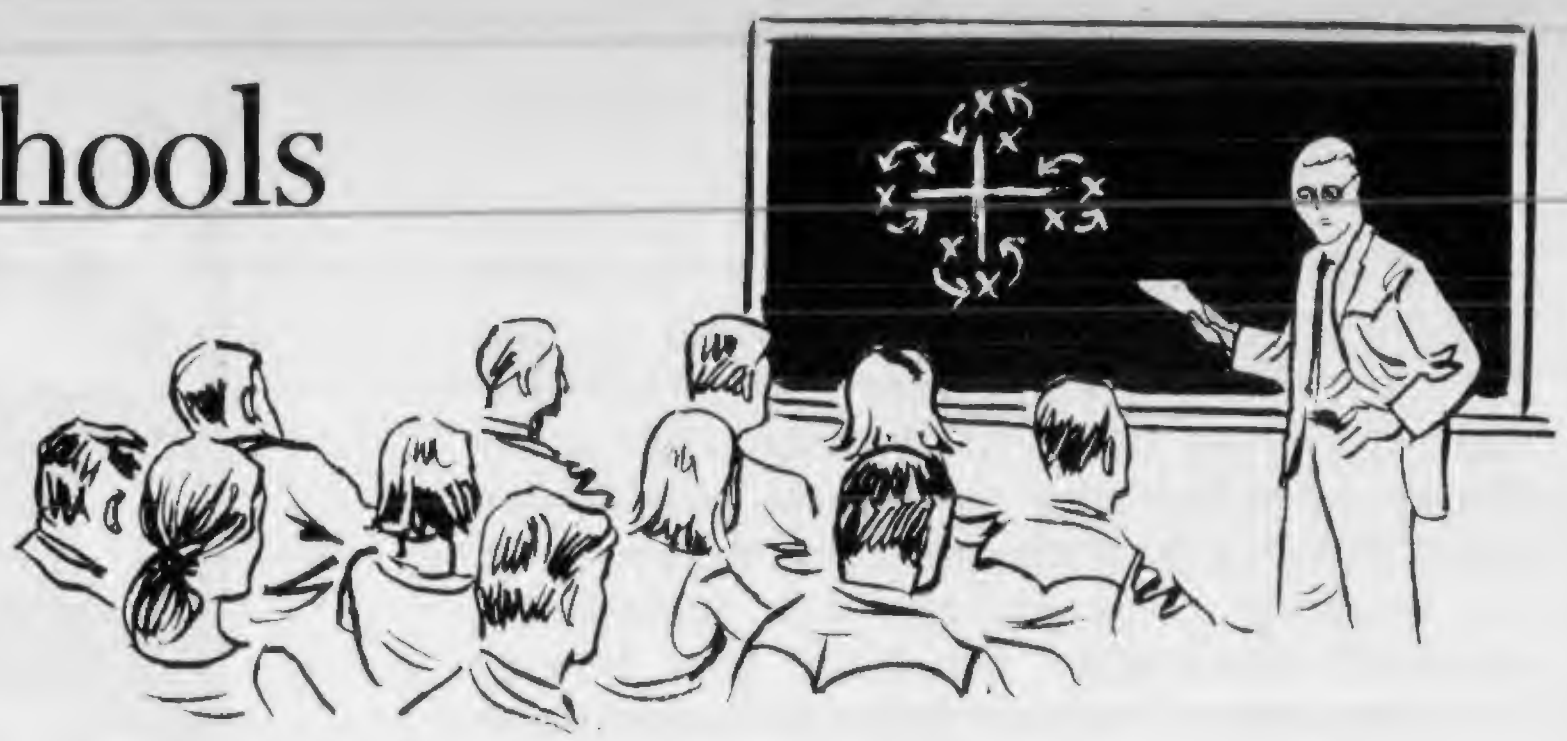
For Troubled Round Dancers

JUST WHAT THE TEACHER ORDERED is the comment from our long-time friend, Ted Darger, who sent in this clipping from his local newspaper. The claim for the shoes is that "You



dance as well as your partner immediately, regardless of previous experience or sense of rhythm. If it's the first time on the floor for both partners, you learn together, at the same pace." We can't help wonder about the outcome of a grapevine not to mention a fishtail — visions of entanglements provoke endless smiles. It's also suggested that taps are available for cloggers.

Callers Schools 1983



HERE ARE THE 1983 schools for callers and cuers as known at our March deadline. The name of the school or sponsoring caller is shown in bold face with participating staff callers shown in parentheses. Please write directly to a school for detailed information.

Carl Anderson, May 30-June 4, June 27-July 1, Hotsprings, AR (Gene Trimmer); July 11-15, Stillwater, OK (Gene Trimmer); July 25-29, Oct. 10-14, Stillwater, OK. Write Anderson, 1904 West Arrowhead Dr., Stillwater, OK 74074.

Dick Barker, July 10-14, Jekyll Island, Georgia (Don Williamson). Write Barker, 2408 Eastover Dr., Waycross, GA 31501.

Harold Bausch — August 26-28, Camp Calvin Crest, Fremont, Nebraska. Write Bausch, 2120 Jaynes, Fremont 68025.

Stan Burdick, May 2-6, Midwest Basic Caller College, Firelands Campus of Bowling Green University; July 14-17, Columbus Ohio; July 14-17, Upper New York and Vermont Caller College; Nov. 7-11, Florida Square Sharperner. Write ASD, PO Box 488, Huron, OH 44839.

Caller and Leadership School, June 6-11, Ashburton Trust Hotel, Christchurch, New Zealand (Art and Blanche Shepherd, Geoff Hinton). Write PO Box 2281, Christchurch.

Caller Coach School, March 24-26, Marriott Hotel, Philadelphia, Pennsylvania (Al Brundage, Cal Golden, Frank Lane, Jack Lasry, Jim Mayo, Bill Peters). Write Jim Mayo, 79 Wash Pond Rd., Hampstead, NH 03841.

Callerlab-Coordinated Seminar, June 23-25, National Square Dance Convention, Louisville, KY. (Staff of 14 Callerlab members). Write Callerlab, PO Box 679, Pocono Pines, PA 18350.

Callers School, March 30-31, April 1, Marriott Hotel, Philadelphia (Gloria Roth, Dave Taylor, Frank Lane) Write RD3, Box 726C, Stroudsburg, PA 18301

Ed Foote, July 17-21, Pittsburgh, PA. Write Foote, 140 McCandless Dr., Wexford, PA 15090.

Earl Johnston and Al Brundage, July 24-27, Holiday of Hartland Hall, Hartland, Michigan (Dick Bayer); July 31-August 3, James Madison University, Harrisonburg, Virginia (Sheldon Layman); August 15-19, East Hill Farm, Troy, New Hampshire (Clint McLean). Write Johnston, PO Box 2223, Vernon, CT 06066.

John Kaltenthaler and Ralph Trout, August 14-19, Hotel Rickshaw, Cherry Hill, New Jersey. Write Trout, 128 W. McNeal, Millville, NJ 08332; September 5-9, Myrtle Beach, South Carolina. Write Kaltenthaler, Box 679, McCauley Ave., Pocono Pines, PA 18350.

Frank Lane, July 3-7, Estes Park, Colorado; August 7-11 (for Round Dance Teachers with Jack and Darlene Chaffee), Estes Park, CO. Write Dance Ranch, PO Box 1382, Estes Park 80517.

Dick Leger, July 3-9, Rutland, Vermont; July 31-August 6, Booneville, New York. Write Leger, 16 Sandra Dr., Bristol, RI 02809.

Ozark Callers Academy, May 28-30, Nevada, Missouri (Don Malcom, Stan Burdick). Write Malcom, RR 2, Sheldon, MO 64784.

Bill Peters, July 18-22, Sponsored by Greater New Orleans S/D Callers Association (Sam Mayo). Write Joe Hollier, 2112 Metairie Ct., Metairie, LA 70001: August 14-19, Las Vegas, Nevada. Write Peters, 5046 Amondo Dr., San Jose, CA 95129.

Round Dance Institute, July 24-28, Circle 8 Ranch, Cle Elum, Washington (Norma and Wayne Wylie). Write Circle 8, Rt. 4, Box 54c, Cle Elum 98922.

Turkey Run Callers School, July 17-22, Turkey Run State Park, Marshall, Indiana (Dick Han, George Amos). Write Han, 513 So. Bluff, Monticello, IN 47960.

Turkey Run Round Dance Leaders School, July 17-22, Turkey Run State Park, Marshall, IN. (Clancy and Betty Mueller). Write Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184.

Don Williams and Dave Crissey, July 10-15, Michigan State University, East Lansing, MI. Write Callers College, Michigan State Univ., 50 Kellogg Center, East Lansing 48824.

In addition, the following individuals and/or groups generally offer callers' training. Actual dates, where known, are included. If not shown, write directly for schedules:

Don Beck, 176 W. Acton Rd., Stow, MA 01775

Daryl Clendenin, 7915 Clarendon, Portland, OR 97203

Walt Cole, 944 Chatelain Rd., Ogden, UT 84403 (24 lesson tape/correspondence course; also 24-week school October-April)

Elsie Jaffe, 3255 Berkeley Rd., Cleveland Heights, OH 44118 (June 14 and June 21)

Vaughn Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513

Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605 (training for schools)

Lloyd Shaw Foundation, Enid Cocke, 2217 Cedar Acres Dr., Manhattan, KS 66502 (college workshops)

Lee Schmidt, 648 Wilde Place, Anaheim, CA 92802

Mike Sikorsky, Box 1151, Reseda, CA 91335

Square Dance Resort Callers College, Jerry Cope, PO Box 129, Dillard, GA 30537

Another source for caller training is the local callers association. For example, the Houston Callers Association in Texas conducts a year-long program and the Cow Counties Callers Association, California, conducts a 15-week course. Check your area or state caller association to see what may be offered.

DANS Square and Round Dance Leadership Course, 1 week in July, Nova Scotia. (Jim Alguire, John Essex, Jack MacArthur). Write Essex, RR 4, Amherst, NS B4H 3Y2.

SOMETIMES CALLERS and clubs get over-anxious and move dancers out of a beginners class before they are really comfortable or prepared to join a Mainstream club. Over and over we hear, "Give them time; let them enjoy what they have learned; don't rush them." Good advice — but most often not heeded.

What would you think of a course designed to teach people how to call and teach, which takes three years to complete — and includes non-dancers along with those who already know how to square dance? This was the challenge presented to John Essex of Amherst, Nova Scotia, by Gunter Buchta, Executive Director of Dance Nova Scotia (a branch of the Provincal Government's Department of Culture, Recreation and Fitness) back in 1979. John and Fran accepted the assignment. The following is John's story of what has happened.

A 3-YEAR Callers' Course . . . THAT WORKS

Canadians come up with an ongoing program that gets desired results

We've had our growing pains and the concept of training a non-dancer in the same class with regular dancers to teach and call square dancing presented some unique problems. The course is based on the premise that a group of new dancers does not need all of the basics we presently teach them, i.e., Mainstream level, in order to have a season of square dance fun. Having used The Sets in Order American Square Dance Society's Basic Caller/Teacher Manual when it first came out, I knew from experience it was ideal for teaching a Basic level group. As long as the new dancers are not exposed to peer pressure by experienced Mainstream dancers, they will happily dance at that level for a couple of years at least. It's been interesting to note that in rural areas where there was no previous square dancing, the leadership trainees followed the program to the letter. In urban areas where there was peer pressure, the trainees tried to take their classes through to Mainstream level in one year.

We also felt that the leadership trainee should only have to concentrate on a limited number of basics while learning to call, thus developing his or her repertoire in easy stages from the bottom up. So often new callers learn to call, using the latest and greatest thing hot off the press, and have real problems trying to present "basic" basics when faced with a new class.

For these reasons we limited the first year to the 50 basics, the second year to the 75 basics and the third year we presented the remaining basics to bring them up to the Callerlab Mainstream level. We believe strongly that square and round dancing belong together, at least until the round dancers reach the point where they want to go into intermediate or advanced rounds. We have our leadership trainees doing mixers the first year, commonly used two-step basics the second year, and the commonly used waltz basics the third year. We have found that because of their understanding of phrasing, after the first year they have no real problem picking up round dance drill cueing. It fits right in with their contra and prompt calling training from the first level.

A great deal of success depends on the staff presenting the material. They have to believe in what they are teaching, not just because they have read it somewhere or it was told to them by an eminent authority, but because they have the experience behind them to know the philosophy to be true. We have

Our sincere thanks to John Essex for this material, some of which appeared either in DANS Newsletter or the Canadian Dancers News Magazine. – Editor

been fortunate to have worked with Jack and Dolores MacArthur, Jim and Pat Alguire and Brundage and Ella MacDonald at different times. While we may differ in how we present a basic, etc., we all share the same philosophy and sense of responsibility to help the new caller along the right road.

The Beginnings

Under the sponsorship of DANS, the first course was held in July, 1979, and included social and folk dancing at various levels and Level I of square and round dancing. The purpose of these courses was to develop resource people for various communities in the Province and in particular in those areas that were without leadership in any of these disciplines, plus a course suitable for training school teachers to teach modern square and round dancing to their students. The challenge was to turn out leaders who, after one concentrated week of instruction, could go back to their communities and start up an enjoyable square and round dance activity in the fall.

The Course

It was around this criteria that the course was designed. The first two days would have to be devoted to training the non-square and round dancers to dance. At the same time it would provide a show and tell situation for the entire class as to how to teach the basics. The course was built around the Callerlab curriculum and The Sets in Order American Square Dance Society's teaching manuals which give the student a visual as well as a descriptive reference for each basic, in addition to plenty of patter-calling material to use for drills.

The course was planned in three levels. The first year, Level I would cover the 50 Basics Program plus at least one contra and some simple mixer-type round dances. Following this concentrated week of instruction, the students were expected to go back to their home area and start a group and conduct at least 30 class sessions of two hours each. For each hour of practical application, they were expected to put in at least two-and-a-half hours of homework. In other words, the anticipated workload was 48 hours concentrated instruction, 60 hours practical application and 150 hours preparatory homework for each level. Levels 2 and 3 would follow in the next two years.

Needless to say we made mistakes in our

The 1982 graduates and leaders (John Essex is at far right of second row)



first year, but we learned as we went along and made adjustments. The biggest lesson, and one which really hit home as I have preached this for years, was, "Take it easy; don't try to cover too much, too fast." When drafting the course, I fell into the trap without realizing it. That first year we worked our students about nine hours a day, which was too heavy a schedule for our non-dancer students. From constructive criticisms we received from the class, the next year we made the evening periods flexible, still with dancing and calling, but letting the students' questions and problems dictate the program.

By the third year, we were operating two levels at the same time. This past year, our fourth, saw the graduation of a Level 3 class, all of whom have been operating their own home clubs successfully. Two of these clubs are in areas of the Province where there was no square and round dancing before and another two are in the school system, so we feel our original mandate is being fulfilled.

We encourage prospective leaders to bring their spouses and to include them in all class activities, except the actual calling. Though not in the limelight, we feel the spouse's role is as important as that of the caller in leading this activity. They need to understand what the caller is trying to do, and, even more important, they need the philosophy sessions, as they are the ones who see the trouble spots developing; they are the ones whom the club member turns to, to pour out his distress, and they must be ready with the right advice or answer. Because the number of basics for each level is limited, we have time to talk philosophy which, I feel, is as important as the calling theory if you want to turn out a well-adjusted caller, ready to take on the responsibilities of leading the activity.

The Future

We understand that plans are underway to set up three training schools in Canada, one in the Western Provinces, one in Central Canada and one in the Eastern Provinces, under the auspices of the Canadian Square and Round Dance Society. My final advice to those interested in this type of training would be: Gather around you a knowledgable, dedicated, top-notch staff; lay out your program; go slow — don't rush them. The material you're trying to put across took more than 40 years to develop.

A sample outline of Level 1 giving the full week's very diversified program.

LEVEL 1 SQUARE & ROUND LEADERSHIP COURSE - '83

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9 - 10 A.M.	PAT LP1 TEACH BASICS 1 - 20	PAT LP7 REVIEW BASICS TEACH BASICS 34 - 44	JACK LP13 METHODS OF CALLING	PAT LP19 REVIEW BASICS 1 - 50	JIM LP25 CALLING PRACTICAL	PAT LP31 CALLING PRACTICAL
10 - 11 A.M.	PAT LP1 TEACH BASICS 1-20 (con't)	PAT LP8 TEACH BASICS 45 - 50	JACK LP14 METHODS PRACTICAL	PAT LP20 LEADERSHIP SEMINAR	JACK LP26 CHOREOGRAPHY PRACTICAL	JOHN LP32 CONTRA & ROUNDS PRACTICAL
11 - 12 A.M.	PAT LP3 DANCING THE BASICS	JOHN LP9 THE MECHANICS OF CALLING	JACK LP15 CHOREOGRAPHY THEORY	PAT LP21 CALLING PRACTICAL	JACK LP27 CALLING PRACTICAL	PAT & ALL STAFF LP33 SUMMARY and WIND-UP
1:30-2:30 P.M.	PAT LP4 TEACH BASICS 21 - 27	JOHN LP10 MECHANICS PRACTICAL	JACK LP16 CHOREOGRAPHY PRACTICAL	JIM LP22 CALLING PRACTICAL	PAT LP28 PROGRAMMING	
2:30-3:30 P.M.	PAT LP5 TEACH BASICS 28 - 33	JIM LP11 BASIC CONTRAS	JOHN LP17 BASIC ROUNDS (MIXERS)	JIM LP23 TEACHING SEMINAR	PAT LP29 PROGRAMMING PRACTICAL	
3:30-4:30 P.M.	PAT LP6 DANCING THE BASICS	JIM LP12 CONTRAS PRACTICAL	JOHN LP18 ROUNDS PRACTICAL	JIM LP24 TEACHING PRACTICAL	PAT LP30 LEADERSHIP - STARTING A CLASS	
7 - 8 P.M.	DEVELOP A ONE NIGHT STAND PROGRAM	DEVELOP AN ALTERNATE ONE NIGHT STAND PROGRAM	PRACTICE CALLING (STUDENTS CHOICE)	PRACTICE CALLING (INSTRUCTOR'S CHOICE)	GRADUATION BALL	
8 - 9 P.M.	PRACTICE CALLING ONE NIGHT STAND	CALL ALTERNATE ONE NIGHT STAND PROGRAM	"	"	"	
9 - 10 P.M.	DISCUSSION PERIOD	DISCUSSION PERIOD	DISCUSSION PERIOD	DISCUSSION PERIOD	AFTER PARTY	

Leadership Educational Training Seminar

LETS SEMINAR

features Sharing • Leading • Learning • Caring

THE KENTUCKIANA SQUARE DANCE ASSOCIATION, having proudly completed its fourth LETS Seminar, sent us a Special Report on that meeting so other square dance communities might share and perhaps be encouraged to sponsor a mini-Legacy. (The LETS program came into being through the inspiration of LEGACY, the national organization representative of square dancers throughout the world.)

During the 3 day period there were a number of information-type sessions, where topics were selected according to importance and the effect any decisions would have on the current square dance movement. Conclusions were reached and recommendations offered. It is hoped that keen interest in the following excerpts from the report on the LETS 1982 Seminar will spark the nucleus of a like-organization within other dancer associations.

Etiquette, Dress Code and Styling: Presented by Bob Howell, moderated by Juanita Bach. "After much discussion on etiquette, it was agreed that rudeness is intolerable in any form, whether it is dancing in preset squares, walking through a square to fill another, frantically waving someone else into your square in order to avoid dancing with someone younger, older, handicapped, of another race or with less ability.

"Most dress code problems can be handled tactfully at the door by a welcoming committee.

"We discussed styling, the chance of injury by rough dancers, and the possibility that boredom causes some of these actions. A skit was suggested as part of class graduation using a square depicting 'dont's' (body odor, high kickers, rough dancers, sexy attire, hats etc.) and a square depicting 'do's' with accepted dress and deportment. Among the recommendations: club members and caller should equally share responsibility to continuously work together to set standards."

Cliques — To Be or Not To Be: Presented by Virginia Bell, moderated by Bill Rose. "The presentation began with the word 'HI' which means *help* and *inclusion*. 117 questionnaires went to KSDA clubs for this report. Responses indicated that most clubs do not have a problem — most are made up of working cliques.

"When one hears the word 'clique' it brings to mind a snobbish group. Webster defines the word as a small select group or to make a noise. If you are active in your club, then you are already in a clique. Attitude plays a large part. People bring their attitudes with them to the dance. If anyone goes to a dance to have a good time, then they will. People have to learn to work together as well as play together. Club members, new and old, need to feel welcome, wanted and needed. Since we can't do away with cliques, why not join them?

"*Conclusion:* Cliques are necessary for club survival. We have all received a lot from square dancing and we should all put something back into it. We can make the whole club a clique. Each of us should be more understanding and involved. We should reach out and include all dancers. *Recommendations:* If there is a clique, join it! LETS clique together!"

Other interesting sessions included "Square and Rounds Do Go Together" presented by Bud Shumate; "Traveling Banner and Visitations" presented by Nolan and Dot Mattingly and "New Dancers-Whose Responsibility?" presented by Gene and Jerry Whitehead. In the keynote address "Leadership Evolves through Sensitivity," Director Bob Howell kept coming back to the beginner, "the lifeblood of the whole movement," stressing that the success of a newcomer is up to the older or more experienced dancer. "We need," he says, "to make new dancers feel like our friends and include them in all functions.

Please see **LETS,** *page 82*

LADIES ON THE SQUARE

SAUCY STITCHES

by Sleevus Salone




Short Puffed

Why not start a file of ideas for sewing? Simply cut out these pages from Ladies on the Square when they appeal or apply to your needs and either paste them in a three-holed notebook or file them in a folder for handy reference. Or better yet, keep your entire magazine together, neatly bound in one of our attractive red vinyl binders which comfortably holds an entire year of SQUARE DANCING.

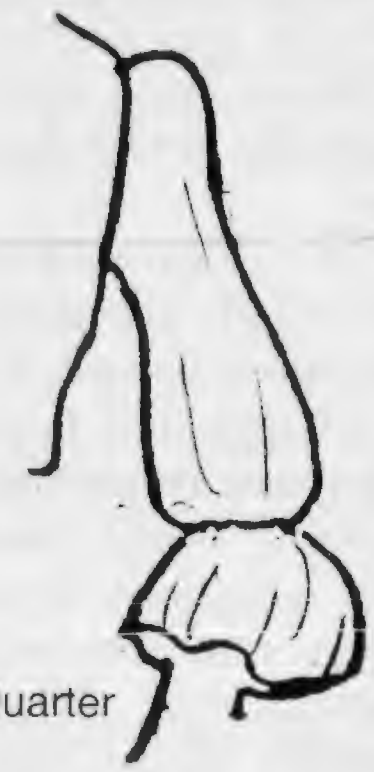
SLEEVES OFFER a wide variety in changing the look of your square dance dresses. A simple, well-fitting dress can become quite unusual, dramatic or clever with a different sleeve or sleeve trim. Sleeves lend themselves to various decorative effects: Braid, lace, rick rack, fancy stitching, complimentary or contrasting fabric, buttons, and so on. Standard sleeve patterns can be made to look completely different by opening the sleeve vertically, by making them two-toned, by adding extra ruffles, etc.

It is important that all sleeves be cut and set in so that the straight of the material, or grain, falls straight from the center of the shoulder. The armseye should fit well up under the arm for comfort and freedom of movement.

When you have the time, go to your neigh-


Flutter


Double Puffed


Three-Quarter



Leg-o-mutton



Cap



Long

borhood fabric store and study patterns but with a special eye to the sleeves. You'll be surprised at how many ideas you may gather. Or, if you happen to have a museum close by which displays costumes from various areas, make a field trip there. Styles recur again and again over the centuries and you're bound to pick up some fashion tips. For example, the turn-of-the-century leg-o-mutton sleeve can be most effective in a special dress.

If you only have two sleeve patterns, one tailored and one puffed, you can modify these in many ways. Change the lengths, make them fuller, add a hem or a ruffle. Just varying your trim from horizontal to vertical will make your dress quite differently to the beholder.

Here are a few ideas to get you started (with thanks to Mary Helsel for sharing them).



Dropped Shoulder



Cape



Pinafore

Is There a CALLERS SCHOOL in Your Future?

By George Mare, Schenectady, New York

YOU BET YOUR BOTTOM DOLLAR, a beginning caller should plan to attend a caller's school. There's no question in my mind, no doubt at all. Even after years of calling, some of my caller associates attend clinics, seminars, or a full-fledged advanced school if time, job and money permits. Almost all schools are four or five days in duration. Some limit attendance to ten callers, others can accommodate up to 30. How can one expect to learn to call with one-and-one-half to two hours a day of allotted time? You may be "exposed" to a box, zero line, eight chain thru formation, a few simple modules, etc., I'll vouch for that. How then can you really learn in a school? The answer is being "prepared."

Come Prepared

Don't misunderstand me, now. Most schools are better than excellent, they're exceptional. Considering what comes in and what goes out, it's really nothing short of a miracle. Most instructors are terrific but they often work under a handicap. How? Because too many who want to learn to call come "unprepared." One school I attended a few years ago had a young man in class who had taken square dance lessons for only one month and was not yet familiar with the Basic list. He had one singing call record which, to his credit, he did quite well. But he could not participate in the teach because he did not know the square dance basics. As a result, the instructor spent more time with him than the rest of the group of ten callers who were in all stages of calling, some with a dozen years' experience. By the end of the week most who were attending were ticked off.

Another school with an excellent reputation had several students who didn't even own a record but who were excellent Plus dancers. They were so frightened when their turn came to call that they actually cried or became nauseous. I must add that I had had four years of calling experience plus another two years of study. What *I* learned in the way of sight calling will always stay with me. It was a truly fantastic week for some of us.

Perhaps you can see what I mean when I say that you simply must be "prepared" when you attend a caller's school. Let's face it, some schools will cost $400.00 or more when you include transportation, lodging and food. Most schools require at least one year of calling experience as "preparation" to attend. That's as it should be.

How do you prepare? You should practice at home for at least a year. Read books, listen to tapes, go to Basic dances just to listen. Take along a recorder and tape the hash calling. Learn the terminology and what it means (hash, patter, set, tip, inversion, conversion, zeros, equivalents, modules, etc.). It's an entirely new and different language.

Self-Analysis

Practice your patter calling with really simple material. Listen to a tape of yourself. How's your pitch, are you in key? Try to follow the dancers in your mind's eye (mental image is what it's called). Use plenty of memory but keep it simple. Stay away from sight calling for at least two years until you get the basic calling down pat. Avoid any Plus material, no matter how tempted you are to use it. Learn about Callerlab. Memorize the Basic and Mainstream lists. Learn dance levels so you don't bomb out at your first dance. Best of all, latch on to an established caller as sort of an understudy. Watch, listen and learn but don't interrupt. Follow the key man in your mind. Watch the primary man's partner and his corner to judge when they are ready for an If this need is expressed to them, their own confidence and leadership qualities will

Please see **FUTURE,** *page 82*

VOX SALTATORIS:
THE SQUARE DANCER SPEAKS UP



On The Good Old Days

I'M DISAPPOINTED AND DISGUSTED. Until last year I danced three to four times a week. I have danced across the country. In addition I do Scottish country dancing, contra, folk, hold a silver medal for roller skate dancing and a bronze medal for ice skate dancing. In 1948 I combined two of these by performing in an amateur show doing square dancing on roller skates. After jumping the gap from old-style directional dancing to modern western, I soon found that turmoil and confusion abounds. I thought I could help and I talked and wrote letters. I got sympathy but little understanding and very little acceptance. The New Englanders hold the line quite well; some oldtimers snort at and ignore the national trend, but who acts? Some cynical oldtimers attribute the situation to the pressure of the money-making, caller-note services and the record makers who would be out of business if sensibility returned to the hobby. No one seems to have the guts to say, "A plague on both your houses." Even SQUARE DANCING Magazine devotes a section explaining how to do the "new stuff" instead of saying, "Stop." There is more than just the problem of all the new calls. It is the continuous change that is the biggest barrier to the fun of square dancing. There is the social-function situation. Nowadays you cannot simply invite a lady to a dance; you have to take her through an entire year of lessons. And the cocoon that couples weave around themselves at club dances eliminates all socializing. They don't exchange partners anymore and pity the poor visitor who attends one of these open dances without a partner. Whatever happened to the good-old-days' situation where there would be a public notice: Square Dance Tonight — Come one, Come all?

Bruce Lackey, Rockville, Maryland

On Standardization

I AM A FIRM BELIEVER in standardization of square dance moves. Standardization not only promotes smooth dancing but takes the guesswork out of the moves. It is especially important from the woman's point of view. The woman dancer, being smaller in size and having less strength, can feel very much at the mercy of a man dancer who enjoys bumps, spins, clapping of hands on weave the ring, etc. I feel that the callers should be encouraged to teach standardized moves and then encourage their dancers to execute them. They have a tremendous influence over what their dancers do and how.

We are doing the "hi de ho" here in West Germany and although it has not solved the problem completely, it has at least shown the dancers that what they were doing before was not a do sa do.

Charlene Donaldson, Schoneck, West Germany

On Set Up Squares

MANY ARTICLES have been written about the negative aspects of dancers having arranged a complete square before they reach the dance floor. These articles do a great injustice to dancers who want to dance with friends they may not have seen for months. These writers too often show a complete lack of understanding of the situation. We offer a possible solution.

We cannot eliminate the need or the right of dancers to ask others to join them in a square. We can, however, ask them to leave one spot open for guests from other clubs or from out-of-state. The best sign of welcome to any guest is a raised right hand in every square at the start of each tip. And, if a guest couple are beginners and need us to "pull them through," let us not forget that we might not be dancing today if some skilled dancers had not pulled us through and given us encouragement when we started out.

Let us not place too much emphasis on excellence. That is fine for the Olympics. Our main objectives are fun, entertainment and fellowship. If on occasion we find in our square a slower or less experienced dancer, let us accept them as a test of our own skills and an opportunity to give them a hand. No problem has ever been solved by inaction. Responsible leadership at the club level can assist the caller in preventing the formation of complete "pat" squares and make room for our new graduates and our visitors.

Frank and Nan Habersberger, "Bow & Swing," Florida

On Suggestions to Callerlab

WE DO NOT UNDERSTAND all the workings of Callerlab but we have some opinions. (1) Callerlab should direct all caller/teachers who are members to teach no less than 40 lessons. (2) When we graduated we were not allowed to dance at regular dances without verification of graduation. Why then should not a caller/teacher also be required to show his qualifications? (3) Callerlab decided to standardize the list of calls and to freeze the lists for three years, but they should also be more positive about the number of lessons required and how long new graduates should dance at Mainstream before moving on. We also feel callers should have more control over clubs. We know one caller who tried to keep a club from moving on to the Plus level too soon, but the members insisted. (4) If it is better for new students to dance at Mainstream for a year, why not have at least one club dance a month strictly Mainstream? (5) Encourage the callers not to call too fast. It spoils the beauty and rhythm of the dance.

Earl and Irene Glass, Genoa, Illinois

To the Kicker

IF YOU ACCIDENTALLY cross the foul line in bowling, your friends will laugh and say, "shame, shame." If you insist on doing it on purpose, your friends, who think more of the activity, will probably ask you to leave. Insist on four strikes instead of three the next time you are up to bat and see what your friends say. Drive on the wrong side of the road and see if someone doesn't ask you to move over.

Kicking in a square is also dangerous. If you don't believe it, ask my wife and some other people we know who have been injured for life by a kicker in a

square. No one puts in something extra without it taking time and someone has to give you that time whether you realize it or not. The other dancers and the caller both have to wait on you. I know, because I have called to you and danced with you for 35 years and every time you are in my square, I have to wait on you to finish your acrobatics.

We have a rule book in square dancing now and it was put together by the most experienced, dedicated and hard working callers in the world, spending their own hard-earned money and time just to put a real meaning to the word "cooperation." It took Callerlab six years and 13 drafts to come up with this rule book. None of us agree 100% with it, but we can all live with it . . . so can you. You touch a mighty sore spot when you blatantly say that when it comes to dancing properly that you are a maverick and not ashamed of it.

I don't know if it will help to beg, but I will. Please, please, won't you seek help to find out what good, enthusiastic, fun dancing is all about and then become part of the solution instead of the problem, which I believe is just about the only real problem we have left in this activity we all love so much?

Vaughn Parrish, Berthoud, Colorado

On Dancing By Definition

WELL THEY ARE DOING IT TO US AGAIN. Callerlab decided to push dancing by definition. Did they ask the dancers what they want? In our area, dancing by definition is being pushed in Mainstream and Plus levels but most of the people I talk to don't like it. They are too timid to say anything, however. They think they will be branded as not being able to accept change.

Does this mean that eventually there will be no man-woman positions? Who wants to hold hands with the same sex? Isn't it about time we should stand up and tell the callers what we want? After all, we pay them to call; they don't pay the dancers. Let those who want change go into Advanced or Challenge dancing.

Don't misunderstand me; I am not anti-callers. They are a great bunch of people but let's ask why people are dropping out of square dancing.

Ed Heldt, Everett, Washington

On Advanced Level Workshops

WHEN MANY CLUBS IN A GIVEN AREA devote themselves to Advanced dancing, it poses a problem to dancers in older, more traditional clubs. If they enter these workshops, they tend to be restricted to sets by themselves where the amount of learning that can take place seems to be minimal. Strong dancers do not open their sets to give them assistance. We know that people learn at different rates. Some dancers can progress from beginners class to Challenge at a rapid pace. Others cannot. The average dancer requires considerable experience at the Mainstream Plus II level before progressing further. Possibly some of these dancers should never aspire to an Advanced level. However it seems all dancers want to achieve the dance levels of their friends. Computers help but may not solve all the problems. The same is true of mixing sets by callers.

In the past we have been asked to do things not for ourselves, but for our country. Those dancers fortunate enough to have had more and better square

dance instruction than some others could make the entire dance activity more healthy by sharing their experience. Otherwise levels will tend to divide dancers. Let's derive continual satisfaction from applying the Golden Rule.

Name Withheld on Request, New York

On Unisex Dancing

FOR YEARS I HAVE OCCASIONALLY TAUGHT square dancing to senior citizens, Girl Scouts and grade schoolers. For the most part these groups have been predominently female. It has meant that many females have had to attempt the man's part. On occasion I have used a card labelled "man" hung around the necks of half the group. Others, I know, ask that the women, taking the men's part, wear slacks or long sleeve shirts.

As many of these ladies do not get to dance once they finish a class, I got to thinking about unisex dancing, where we would form squares by individuals and not by couples. The eight people would be numbered one to eight. There would still be heads and sides but all other references would be to odds and evens or to individual members. For example, calls might be:

All four odds chain across
Evens allemande left (or right)
Odds allemande left (or right)
Odds stay put, evens weave the ring
Evens stay put, odds all find a new square

The usual circle left and right would work as would into the center and back, all face right or left, walk single file, star figures, split the ring, grand square, etc.

If someone did teach unisex, it would probably work best if kept simple. Classes would probably need be only five lessons or 10 at the most. Anyway, it's something to think about.

Charlie Novak, Upper Saddle River, New Jersey

On Charging Callers

RECENTLY FIVE CARLOADS OF US, including our club caller, visited another club's regular dance night. We all headed for the table to pay our money and I introduced our caller to the person in charge. The lady said, "Hello, that will be $3.00." None of us could believe it — charging a caller and his wife to attend a regular club dance! We said nothing at the dance, but on the way home we did talk and we were all furious. We voted to give our caller an extra $3.00 the next week to make up for what he had to pay and I was "elected" to write this open letter.

During the many years that I've been square dancing, none of the clubs I've belonged to have ever charged a caller and his wife to dance with us. At a special dance, yes, but NEVER at a regular dance. These dedicated people work hard to promote square dancing and to provide a good time for the dancers. Considering the work they do, the cost of their records today and the time they spend preparing, they are sorrowfully underpaid. We are not saying that callers are gods with microphones. We are saying that we owe them a little something extra once in a while.

If your club charges callers and their wives to dance with you at regular club dances, I ask you to consider reversing that policy. Try a "no charge policy" for a while and see if your club doesn't gain much more than it loses.

Name Withheld on Request, Missouri

SCIENCE

They Teach It Through Square Dancing

ROCKY'S GANG is a group of 14 students from Shenandoah Junior High School and Miami Senior High School, Florida, who range in age from 13 to 16. Their science teacher and founder of the dance group is Morton (Rocky) Raisen and you well might ask him how the two subjects — square dancing and science — came together. He would be quick to answer.

An enthusiastic square dancer himself, Rocky first added square dancing to his teaching techniques in the early 1960's. A great many Cubans had arrived in Florida and Rocky found his classes with 30 or 40 students who spoke no English. He questioned, "How can I teach them?" While looking for some universal communication, he thought of music and dancing. "You can't listen to music and talk," he said, "and you can't listen to a lesson and talk." The parallel was drawn and the first step was to use music to teach the students to listen.

When he brought up the subject of square dancing, many of the boys and girls turned up their noses, but he prevailed and they soon discovered it was great. In fact they liked it so much that Rocky offered square dancing with a disco beat before school.

One day while glancing out the classroom window at students dancing below, Rocky made a surprising discovery. "The patterns and configurations were identical to patterns atoms take to form molecules," he said and he proceeded to use square dance figures as visual aids to teach chemistry and biology. A grand right and left represent a DNA chain; a right hand star is methane gas; all around your left hand lady looks like covalent bonding and allemande thar star is a dead ringer for levulose or sugar. He feels there is no better way to teach molecular structure.

Rocky has found that with disco-square dancing he has been able to teach listening, chemistry, biology, geometry and English to foreign-born students. Certainly this must be

Please see **SCIENCE,** *page 83*

Rocky's Gang — a young, enthusiastic exhibition group of disco-square dancers.



Some thoughts on

Modern Clogging

FOR YEARS SQUARE DANCING has steered clear of the clogging scene. Non-dancers viewing a demonstration of cloggers on television have been known to remark, "It looks terrific — but we could never do it!" For that reason, until recently, demonstrations of clogging were not a part of the square dance scene at conventions or festivals. But things have changed. Today you can depend on a large number of the exhibitions at a National Convention being cloggers, not just from the hills of Kentucky but from metropolitan areas from one coast to the other.

We remember with great pleasure some of the early clogging demonstrations we witnessed some 30 years ago — girls in gingham prints with curls flopping, men in levis. They would generate tremendous speed, dancing 140 metronome beats per minute or more. They would be dancing the steps their parents and grandparents had danced before them and it wasn't necessarily a *uniform* tap step. Some, we discovered, did the clog movements that had been traditional within their own family and while all of them kept the same rhythm, their movements varied, making it a delight to watch.

Unlike today's cloggers, these folks did all their dancing in squares. They simply used the jigging or clogging step as they did their allemande lefts, right and left grands and promenades and as they went through patterns of cage the bird, chase the rabbit or dive for the oyster. One memorable demonstration featured a rather portly caller, sans microphone, who clogged as he called and in one or two instances, danced completely around the square he was calling for. It was an electrifying exhibition — the youthful dancers doing the types of steps they had learned as small children. It was a natural, traditional, fun type of square dancing.

Who's to say that today's cloggers are not having a ball? But we wonder from what we have seen, if they are square dancing? They dance in circles and lines. Sometimes the young men toss the girls over their shoulders and obviously they are enjoying what they're doing. But with no square formation, no caller giving the commands, they appear more like a Broadway chorus line than like square dancers.

Of course, this brings up another point. In watching an exhibition program at a recent state festival, we sat through demonstrations of squares, rounds and contras which were fine but then, intermingled with the rest was an Hawaiian number followed by a disco demo and a non-square-oriented group of cloggers.

Seated near us in the stands were several non-dancers attracted to this *square dancing* event, possibly even potentials for a future square dance class, who must have wondered as they watched the dance performances "what part this had to do with square dancing and what would be expected of them if they came into the activity?"

We've seen some excellent square dance demos and exhibitions over the years, and have particularly admired the square dance groups that were not doing just memorized patterns but were obviously following the caller. To us, this is square dancing. We enjoy watching non-regimented round dancers who look like they are enjoying what they are dancing and we wonder if it's not time to suggest that exhibitions stick to those things that are part of the square dance activity — the rounds, contras, quadrilles and the squares, of course, both contemporary and traditional, and the clogging as it was danced in years past as part of the square dance family.

WANTED

We're looking for some qualified individuals who might like to contribute occasional How-To clogging articles. Please contact us with ideas — editor

Traditional Treasury

By Ed Butenhof, Rochester, New York

SINGING CALLS have a firm place in the traditional square dance picture. In many communities in New York state, traditional square dancing consisted of *only* singing calls prior to the revival of contras and New England squares. Redwing and Nellie Gray and Red River Valley are still among the favorite dances in the small towns upstate, along with more recent ones like Because, My Pretty Girl and Hot Time In The Old Town Tonight.

Goal is Variety

Since what I strive for in a traditional program is variety rather than historical duplication of a time and place, I often include a few singing calls in an evening. The simplest figures seem transformed when danced to a catchy tune. The tunes mentioned generate a flavor of the past along with many others and recordings are still available if you must use records. You are perfectly free, of course, to use the latest tune out on a square dance label and convert an easy figure to it. The old timers did it all the time. It might be a traditional figure or simply an easy one that flows with the music you use. In my opinion, while a bit of challenge is appropriate elsewhere in the program, singing calls should be easy — a chance to relax.

I propose now to share with you several sequences that I have researched over the years. They are adaptable to almost any 64 beat singing call you wish to use. Have fun with them. Each line is eight counts but of course you will have to vary the word metering to fit the flow of the tune.

Head two couples forward and back
Head men swing the opposites
Head men cross the square and swing the opposite woman and stay there with her.
Side two couples forward and back
Side men swing opposites
Circle to the left halfway
Everybody join hands and circle halfway
Swing your corners
Promenade (sing the tag line — 16 beats)

Head couples forward and back
Opposites swing and face the sides
Left hand star with sides
Heads star right in the middle
With corner do sa do
With corner swing
Promenade (sing tag line — 16 beats)

Head couples promenade half
Side couples right and left thru
Corner do sa do
Left shoulder do sa do partner
Circle left halfway
Swing corner
Promenade (sing the tag line — 16 beats)

Head couples forward and back
Same couples circle left
Same two left hand star
With corner allemande left
Partner do sa do
Corner promenade (sing tag line — 16 counts)

Thank You For Your Patience



We are happy to announce that the NEW CALLER/TEACHER MANUAL is practically on your doorstep. It has taken a whole year and "a quarter more" to complete this in-depth teaching tool, but we know you'll agree the waiting has been worthwhile when you receive your edition. The CTM contains 320 pages of invaluable teaching information, printed on quality stock and bound into a handsome heavy-duty, 3-ring binder. More than 1400 copies were sold during the pre-publication period and these will be in the mail by mid-March. If you haven't ordered your copy, please refer to Shoppers Mart on page 107.

CONTRA CORNER

By Lannie McQuade, Columbus, Ohio

Cast Off

BACK IN 1959, Cast Off was introduced to the square dance world as a "new figure." However, Cast Off, a mainstay of contra dancing, is as old as contra dancing itself.

Recently, Callerlab chose Zing, a relatively new figure, to be the Quarterly Selection in square dancing's Plus program. Although fairly new to square dancing, it is recognized by contra dancers as one of several methods of accomplishing a Cast Off. The figure, as done in square dancing, is the same except for one slight styling point. To accommodate square dancing's timing Zing has lost the flow and aesthetic value of the contra Cast Off. However, the accomplished result is exactly the same. Notice this example from 1862.

BEAUX OF ALBANY

Formation: One, three, five etc., not crossed

— — — —, **Head two couples balance and swing**
— — — —, — — — —,
— — — —, **Both couples down the center**
— — — —, **Other way back and cast off**
— — — —, **With the couple above Right hand star**
— — — —, **Same couple left hand star**
— — — —, **With the couple below Right and left**
— — — —, — — — —
— — — —, — — — —

In the third line (other way back and cast off) having done a wheel around, both couples return up the center with active couples in the lead and couple #2 following (same as completed double pass thru formation). Lead couple separates, turns out and walks in a small loop three quarters around. (Same as Zoom three quarters.) Couple #2 steps forward into vacated spot and also separates, turns out and also makes a small loop three quarters around returning to the place from which they started the loop.

In Zing, the trailers step forward into the vacated spot and simply turn a quarter to face the center of the foursome, omitting the looping action.

CONTRAS AT THE NATIONAL

Once again, contras will take their place at the big showcase in June, when several thousands of dancers converge on Louisville, Kentucky for the running of the 32nd Annual National Square Dance Convention. As in the past, there will be a full menu of string or line dances and everyone is invited to attend the sessions.

Those who have never seen or been involved in one of these dances will have an opportunity to watch, or, better yet, participate. Some of square dancing's most talented contra instructors and prompters will be on hand with programs scheduled for everyone from the absolute beginner to those who have been contra dancers for years. You'll find that if you know your foundation basics you'll fit right in. Here's a great chance to become acquainted.

More callers and round dance teachers appear to be considering the possibility of including contras in their class and club programs. If you are one of them, perhaps you're looking for the opportunity to try out some of the dances personally. The National may be your best opportunity to get a first-hand contra experience.

☆☆☆

Word has reached us during the past year of a number of contra clubs entering the scene. All it takes to form a contra group is a nucleus of enthusiastic square or round dancers who would like to try something a bit different. The fact that these dances take full cognizance of the music and that the emphasis is placed less on quantity of material and more on variety of pattern and smooth flow appeals to many of today's dancers. Perhaps 1983 will be your year for contras.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

IN CONNECTION with new calls we frequently hear "Why did they create that call? It has the same result as (i.e., it is equivalent to) a call already on the books."

There are at least two responses to the question depending on one's frame of mind. One answer is that many authors are not aware of the choreographic equivalence of a call and, hence, do not even realize that they have created an equivalent to an already existing call. Even very experienced and prolific call writers can fall into this trap. However, this response probably does not address the fundamental question since there are clearly calls in frequent use that are equivalents and the fact is well known by many callers and dancers.

The better answer is probably that someone conceived of a traffic pattern that they considered to be interesting or useful, or both, and gave the pattern a name. Typically, they used the call with a group of dancers and found acceptable response. Granting that, why would or should that call be accepted if it is recognized to be equal or equivalent to another call or series of calls? More specifically, why should Callerlab consider or pick a call that is equivalent to another call (or series of calls) for a Quarterly Selection?

In a word, the answer is dancability. Many calls in frequent and regular use today, at all levels, have more or less simple equivalents at the same level or at another level. In many cases a call is simply a combination of two calls. In other cases two calls may be equivalent to one another when done from one formation or arrangement but not when done from another. Both calls may be frequently used and their equivalence will not be a factor. The virtue of the more complex or compound call is usually that it provides a dance experience that is satisfying. That is the justification. Let's look at a few examples.

Perhaps the simplest and best known equivalence is between star thru and slide thru. Star thru is the older call. In four of the six possible dancer arrangements the calls are exactly equivalent. In the other two (in which same-sex dancers are facing) star thru is not allowed but slide thru is. Thus slide thru is clearly the most versatile call. However, I would venture to say that is not the reason that it was conceived or accepted. In this case I think that slide thru survived (and perhaps even came about) because of two factors. One is that slide thru allows either hand to be used on the next call and the other is the execution for short men facing tall ladies. The reason I say that slide thru was not accepted because of its being more versatile is that it is rarely used at the MS or QS level, when dancers are facing the same sex. Slide thru appears to be gaining in usage. But I would be against eliminating star thru because the hand touch offers security for people just learning. Also the absence of hand contact results in an antiseptic dance that is, for many, less satisfying.

Other examples abound. From normal lines the ever popular load the boat is equivalent to star thru. Is it popular because it gives a different result from other-than-normal lines (including inverted lines)? Certainly not! At the Plus level, load the boat is done primarily from normal lines. The appeal is in the dancer joy in doing the call. That is why I use the call and I suspect most callers use it for the same reason: The dancers like to do it.

Relay the deucey is equal to all eight circulate twice. But who would suggest eliminating it on that basis? (Also it is a choreographic zero) so except for the fun of doing it, it offers nothing. Flutterwheel is right and left thru plus ladies chain. Who needs it?

Touch one quarter and curlique offer an interesting case study. It is our opinion, supported by frequency count statistics, that touch one quarter is gaining fast on curlique in frequency of use and, indeed, has probably passed it by. They are equivalent except when followed by, and roll, (especially curlique).

That difference is certainly not important. That being the case, those who speak against a Quarterly Selection because it is equivalent to something already on the books would have, of course, been against touch one quarter. Yet the test of time has shown that the new idea is very popular, useful, and may even replace the older equivalent.

Many other examples can be found. Our main point is that the virtues of a particular call are certainly not tied exclusively to its choreographic merit. Many calls are suggested for Callerlab Quarterly Selections. Some are selected for trial on a national basis. Those who wish to participate in the evaluation process are free to do so. Many calls fail to receive acceptance. If equivalence to some other call enters into the failure, then so be it. Past experience has shown that equivalence can work in either direction. Either the old or the new can become the preferred. Our observation is that the Callerlab QS program works pretty well. If a selection is a poor one, it dies sooner or later — usually sooner.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

EQUIVALENTS ARE GROUPS of calls that equal any single square dance basic. As an example, it is fairly easy to keep track of what happens to the positions of two facing couples when they star thru. You can visualize the results in your mind. It is much harder to follow the action when you have the couples swing thru, spin the top and right and left thru, but at the end of these three calls the couples are in the same position as when they finish a star thru. The module composed of these three basics becomes equivalent to a star thru.

Equivalent modules could be written for almost any square dance basic. This might be an interesting challenge, but from a practical viewpoint most square dance callers limit equivalents to basics that move the dancers in an easy to visualize way. In addition to star thru equivalents, right and left thru, two ladies chain and pass thru equivalents are popular.

The next question you may be asking is how are these used? First, let's setup some equivalents that use some of the current list of Callerlab experimental movements. If you want to lead the girls into the Dixie derby movements, add a simple little zero of square thru three-quarters and courtesy turn at the points where I have placed the (*).

Right and Left Thru =

Swing thru double Linear cycle Slide thru	Pass the ocean Ladies trade Hinge and flutter
* Dixie derby Cast off three quarters	Spin the top Men run Chain down the line

Star thru =

Swing thru double Linear cycle	Ocean wave Girls trade Hinge and flutter
Right and left thru Dixie derby Ladies trade Wheel and deal	Left swing thru Chain down the line

Two Ladies Chain =		ZS-ZB	ZS-ZL
Ocean wave Linear cycle Sweep one quarter	Swing thru Spin the top Hinge and flutter	Heads star thru Pass thru Star thru Two ladies chain Pass thru Wheel and deal Pass thru Right and left thru	Heads right and left thru Sides lead right Right and left thru Star thru Two ladies chain Pass thru Bend the line
Slide thru* Dixie derby Wheel and deal	Veer left Men trade Chain down the line Slide thru		

Now take the following two simple routines and substitute equivalents for any of the star thrus, right and left thrus or two ladies chain. Don't get too carried away and try to use everything in the same dance. See how many different routines you can create just substituting equivalents.

As you can see equivalents are another way of stretching a routine and adding variety. They can be used in any Setup, Zero or Getout module with one or two words of caution. You need to watch the body flow. Sometimes a particular equivalent for a basic won't work as well as the basic itself. As with everything else in calling, it takes studying choreography. Do your homework and it will come out right.

Callerlab Sweepstakes Winners



ENTRIES IN THE 1st CALLERLAB/SQUARE DANCING Magazine Sweepstakes reached the finishing line on the last day of 1982. On January 11th, in the Sets In Order offices in Los Angeles, Callerlab Chairman Dave Taylor and Board member Jerry Schatzer were on hand with Bob Osgood and the magazine staff for the drawing that awarded the first prize of a Hilton Micro 75A (valued at $825) to Joe Varrelli of Glendale, Arizona. Ron and Joyce Meisner of Powell Butte, Oregon were winners of the second prize, a Newcomb T-40. Our third prize winner of the Edcor Wireless Microphone System, John Walter of Mission Viejo, California, also placed second in the Cash Prize contest. He earned $300 for submitting the second most number of subscriptions to SQUARE DANCING Magazine. Chuck Kessler, Clearwater, Florida was responsible for the largest number and received the top cash prize of $500. Wayne Turley, Payson, Utah placed third and won $200. Seven other Callerlab member participants gained 100 copies each of the Callerlab-endorsed Basic and Mainstream Movements Handbooks and fifteen were awarded new or renewal subscriptions to SQUARE DANCING Magazine.

The project was designed to boost subscriptions and at the same time to help finance the many Callerlab programs currently planned for the advancement of American Square Dancing. Participating callers had one chance on the draw for each subscription submitted and also the opportunity to earn credit dollars to be applied to any item produced by the SIOASDS.

During the course of this first-go-round Callerlab received $272.75 in cash as its share for the subscriptions sold by its members.

Congratulations to the winners and our thanks to all who took part.

TAKE A GOOD LOOK



a feature for dancers



JOE BARBARA

CUTTING IN IS FUN FOR SOME

BARBARA: You know, someone cut in on our square the other night and things got a bit exciting for a while.

JOE: We were talking about it on the way home from the dance. It must have been five years or more since we've seen anyone do any cutting in and it took us by surprise.

BARBARA: As a matter of fact, the man who was cut out from the square was a fairly new dancer and he had no idea of what to do when he suddenly found no one to grand right and left with. One of the more playful club members cut him out.

JOE: Cutting into a square used to be quite an art. It simply involves a person moving in at some appropriate time and taking the place of another dancer who then must leave the square. In an allemande left, for example, the cutter would move in alongside the square and, before the cuttee could return to give his right hand to his partner, the crafty cutter would step in and take his place

BARBARA: The spirit of the thing would call for the cuttee, the person who had been eliminated, to move on to another square and await his or her chance to be the cutter. We remember one of the problems would be that the person cut out would sometimes be the shy type who would simply slink over to the sidelines and look hurt.

JOE: Or, frequently a person would try cutting in without any idea of what he was doing. A knowledgeable cutter could sense just the right time, during the process of a do paso, four ladies chain or something of that nature, when partners were separated for a moment. At that time it would be a simple matter to step in and take over. The uninformed individual wishing to cut out another might step into a spin chain the gears hoping to steal a partner only to find that the action was completely disrupted and nobody ended up with a partner.

BARBARA: There were times when the art of cutting in, craftily, became so polished that four men might cut in simultaneously, each waiting unnoticed at a different corner of the square, watching for an allemande left, then pouncing in to claim one of the four ladies as a partner to start a grand right and left. This usually sent the four who were cut out wandering across the floor muttering.

JOE: There's probably still a place for cutting in although, with the complexity of today's patterns, the opportunity doesn't present itself as often as it did a few years ago. Our suggestion would be that you hold up on trying your cutting skill until you feel it's appropriate, then select a time when the calling is smooth and easy, perhaps a singing call. If it goes over like a lead balloon, forget it.

BARBARA: If cutting in and out does show up in your area, it's not a bad idea for the caller to voice an opinion and, if it doesn't disrupt the choreography or the dance as a whole, perhaps he would like to show the dancers a bit about the right and wrong ways of cutting. The one thing you don't want to do is to interfere with what the caller has cooked up in the way of smooth dance planning. Every caller we know enjoys a bit of fun but he also likes to be in control as a means of assuring *everyone* of having a good time.

JOE: And why did we bring this up in the first place? Because we've run into it several times following that initial experience in our club a few weeks ago and because we do feel that there's a right way and a wrong way to handle the situation. If you do cut in, know what you're doing and choose your time carefully.

BARBARA: And, if you're the one who's cut out — don't pout. Leave the set and seriously consider being the cutter.

The Dancers

Walkthru

A SPECIAL DANCE COMMITTEE

by Maryln Dailey, Bergen, New York

OUR CLUB NEEDED A CHECK LIST of things to be done for a special dance. We came up with the following. We have found it very helpful and hope other square dance clubs might find it of value.

The Problem: Club officer, are you going crazy trying to get everything done for that special dance coming up?

The Solution: Create a special dance committee. It will benefit you and your club. Of course, alter this suggested list to suit your situation.

Benefits of Special Dance Committee

1. Frees officers to lead the club, not run it.
2. Involves more people in the mechanics of the dance.
3. Prepares members for future office.
4. Makes members feel wanted, needed and able to contribute.
5. Generates enthusiasm.
6. Enables a lot of extra little touches to be done that one person can't think of, much less handle alone. Makes for a real special dance.
7. Gives committee opportunity to try new ideas.
8. Gets everything done well and on time.
9. Generates pride in the club.
10. Promotes friendliness as members work together and get to know each other.
11. Promotes better club attendance.
12. Club members are more likely to ask other square dance friends to their special dance, therefore more guests.

Duties of Special Dance Committee

1. Choose date of special dance. Must not conflict with other large dances in area. Caller and hall must be available on that date.
2. Hire caller.
3. Rent hall.
4. Promotion. Committee should originate and execute as many promotional ideas as possible. Promotion should start at least two months ahead with flyers, ads in area publications and in-club promotion. Make sure that guest caller and club members who travel have flyers to pass out.
5. Originate and execute ideas that will make this dance special (with approval of club officers).
6. Refreshments. Contact refreshment committee to make any necessary arrangements.
7. Decorations. Make sure decoration committee understands theme and financial limitations, if any. No decorations? Then how about a welcome sign?
8. Hospitality. Arrange a hospitality committee to work before the dance as greeters, during the dance to make sure all are having a good time and are invited to the refreshment table and at the end of the dance to thank dancers for coming and invite them back.
9. Clean up. Arrange for efficient and knowledgeable clean-up committee. Know what to do, when to do it and where equipment is kept.
10. Caller. See to caller's housing, transportation and any other needs.
11. Club officers. Special dance committee chairman should keep club officers informed of plans and progress.
12. Treasurer. Special dance committee chairman should arrange for hall and caller payment with treasurer. Any change in admission price should also be verified. A little attention here may eliminate an embarrassing situation later.
13. Reconfirm date one month in advance with caller and hall.

14. Arrange for hall to be open before guest caller and setup committee arrive.

15. Call guest caller one week ahead for final arrangements, including directions to the location of the dance.

16. Class. If class is on the same night and in the same building, prepare them ahead of time for the event. Make them feel comfortable and as much a part of this dance as possible.

17. Host. Arrange for two couples to host guest caller at dinner preceeding dance when possible.

Night of the Dance

18. Get to hall early to set up and see to any last minute preparations.

19. Meet guest caller at hall to assist with equipment.

20. Make sure caller has water, paper and pencil, chair and any other items he may need.

21. Ask guest caller if there is any information that he wishes the president to convey at announcement time.

22. Gather VIP information so that guests will be recognized at announcement time.

23. Introduce caller (with partner) before the dance. Don't leave it up to him to introduce himself.

24. Make sure caller's partner gets VIP treatment.

25. Make sure caller gets refreshments throughout the evening.

After the Dance

26. Thank caller for the dance.

27. Help with caller's equipment.

28. Make sure hall is cleaner when you leave than when you entered.

29. Send appropriate thank-you notes.

Get to Know these Organizations: the spotlight is on

CALLERLAB

CONTINUING DAVE SENKO'S research work on national square dance organizations, this month we take a look at Callerlab — the International Association of Square Dance Callers. The 10th Callerlab Convention will convene later this month in Philadelphia. Membership at that time will increase from its 1982 size of more than 1,400 caller-members from all parts of the world.

With its beginnings in 1971 of a group of caller/leaders, members of the Square Dance Hall of Fame, the association's goals have been to provide leadership and direction for the calling profession while lending strength and direction to the square dance movement as a whole.

In its relatively short life, it has accomplished a number of important actions:

— Standardized the Mainstream Basics list. These can be updated yearly but no more than three additions or three deletions may be made in any one year.

— Initiated a Mainstream Quarterly Selection program. No more than two movements per quarter are selected.

— Established a Plus list. Established an Advanced, a Basic Challenge and an Extended Challenge list.

— Established a system of Caller Accreditation.

— Developed a Caller's School Curriculum.

— Developed a Callerlab Caller-Coach Accreditation.

— Developed a Code of Ethics for callers.

— Established a Caller Association liaison.

— Completed a Square Dance Building Guidelines report, outlining some important considerations when constructing a hall for square dancing. (Available from Callerlab for $1.75.)

Membership in Callerlab, which is on a personal invitation basis, requires that a person be actively engaged in calling on the aver-

age of at least once each week for a period of the three most recent years. Information may be obtained from the Callerlab office, Box 679, Poconono Pines, Pennsylvania 18350.

All members subscribe to the following Code of Ethics: "The professional caller must wholeheartedly subscribe to the established standards of relationships to accomplish the declared purpose and objective for callers in the square dance profession.

1. I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to full potential so that he or she may derive the maximum satisfaction and pleasure from the activity.

2. I have an obligation to club organizations; therefore, I shall participate in the development and maintenance of a sound and respected club organization and shall endeavor to discharge this obligation to the best of my ability and to advise them wisely and honestly.

3. I have an obligation to the profession; therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain a good reputation for personal integrity.

4. I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future and conduct myself accordingly.

5. I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum of my ability.

6. I have an obligation to all associations dealing with the activity; therefore, I shall provide a spirit of cooperation between the various elements of the association."

CORRECTION

The first article in this series which appeared in the January issue included a list of services provided its members by the East Texas S/R/D Association. The copy should have read "this list gives examples of services an Association can provide" rather than intimate the Association was already doing so. We regret the error.

A QUICK DISPLAY

by Heiner Fischle, Hannover, West Germany

TO DISPLAY flyers and our club calendar, we use a special type of doublesided, pressure-sensitive tape. It is made by the 3M Company under the name of Scotch 561. One side will stick to any smooth surface. The other side is adhesive but just enough to hold a sheet of paper in place. After the dance is over, or after a fortnight, you can remove the paper without spot or tear.

This is the most convenient device we have found for this purpose. Easy to handle, not expensive and no damage. I'm sure the same type of tape is available in other countries.

Give it a try.

BADGE OF THE MONTH



The Tug Twirlers were formed in 1978 and dance every Wednesday night at the Welch Moose Lodge in Welch, West Virginia.

The members chose a tugboat as their emblem as they all live near the Tugfork River. "Lil Toot," as the boat is affectionately referred to, also adorns the club banner where it sails down into a whirlpool where full-sized square dancers are dancing.

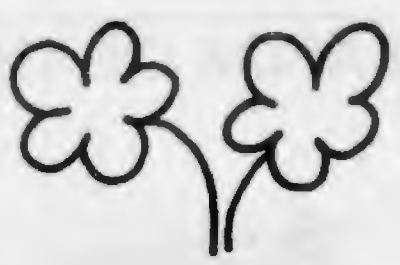
The attractive badge is brown, red, yellow and blue with white lettering.

IDEAS IDEAS IDEAS IDEAS IDEAS IDEAS IDEAS

AN INSTALLATION CEREMONY

LAST MONTH WE SHARED some of Mary Moorehouse's ideas on how to conduct an installation of club officers, along with an outline of one suggested ceremony. This creative lady from Aiea, Hawaii, has other ideas of themes around which an installation might be built. It is easy to see how the Hawaiian Islands have tickled her imagination. In turn, anyone could do the same thing, regardless of where they live. Look around you. What is native to your area? What items would be familiar to your club members? These might range from Disney characters (well known to those in Southern California and Florida) to nature formations, historical figures, constellations, precious jewels, etc.

Here are some items Mary has successfully used:



Flowers

President — orchid — elegance in leadership
or rose — fidelity to the club

Vice President — carnation — dignity and assistance
Secretary — iris — joy of service or any red flower — diligence

Treasurer — chrysanthemum — truth
or any golden flower — signifies loyalty

Colors

President — purple — leadership
gold — unity or glory

orange — power and loyalty

Vice President — blue — truth and wisdom
green — creative and growth
silver — purity and valor

Secretary — red — vigilance and alertness

Treasurer — white — truthfulness and honesty; green — growth

She has also used themes built around signs of the zodiac, the rainbow, the hula and the Hawaiian Island Chain.

So have fun with your next club installation. Give yourself enough time to plan and make it a special occasion for all the club members.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

SHIFT (to a Diamond, Hourglass, etc.): From parallel two-faced lines (especially), plus other formations where ends can circulate the formation: Centers cross run, and ends circulate in the designated formation. (To do a Shift to a line or Shift to a wave, have the ends cross over circulate as the centers cross run.)

From a static square: **Heads lead right and veer left . . . Shift to a diamond . . . diamond circulate . . . flip the diamond . . . boys trade . . . girls trade . . . boys trade . . . right and left grand.**

A British Isles Beginning



by Gwen Manning, London, England

OUTSIDE OF NORTH AMERICA, *all aspects of round dancing as a vital part of the American square dance scene have enjoyed a healthy growth pattern. This amazing phenomena has come about partly due to the ease of travel that allows for friendships to develop on a one-to-one basis throughout the world. It is also due to the host of square dancing families temporarily posted oveseas through the military or overseas branches of big business. Few, however, will disagree that the continued growth and effervescence of the activity is mainly because of the home-grown enthusiasts who have become the leaders and good-will ambassadors for American rounds within their own country.*

Much of our traditional dance heritage comes from the British Isles so perhaps it is not altogether surprising that many of our dance stylings evolving from colonial days have been adopted in Great Britain. In this month's round dance module, Gwen Manning gives us an insight of how the rounds took hold in London, England.

☆ ☆ ☆

TWO DECADES AGO, round dancing as we know it today was almost nonexistent in England. Almost all we did were a few mixers such as American Promenade, White Silver Sands and Left Footers One Step. Today we have 16 established round dance clubs. The first one, Greenwood R.D.C., was formed in 1966 after regular visits to West Germany and watching the round dancing as done at the Jamborees, which were at that time mainly under the guidance of Lloyd and Maisie Poole and later, Bob and Virginia Millican.

Encouraged by the Millicans, I and my late husband, Fred, started our round dance club. We started off by teaching the easy square dancer's rounds — bearing in mind we had no experience of teaching — just dancing a few easy rounds. We were not even sure we were interpreting the cue sheets correctly and it was not until our various visits to Germany, where we met Corky and Paulette Pell of San Antonio, Texas, that we were able to correct our mistakes. With their invaluable help we were able to make steady progress. Also, at that time, no rounds were danced at Saturday night dances. In fact, the very first round dance teach was at an Association weekend in May, 1965, when Fred and I were invited to teach a couple of rounds.

We were terrified! We had never taught a round — where and how do you start?

We decided to teach Sleepy Time Gal and Alley Cat. Rounds were an innovation and were received with enthusiasm. From here we progressed to other weekend teaches and gained confidence. Today, most clubs hosting Saturday night dances have rounds between the tips. We also have round dance evenings hosted by the various round dance clubs and they are thoroughly enjoyed by all the participants. Most of the teachers now teach up to the intermediate stage and beyond that we come into the English Ballroom area — and that is another category. Round dancing is now firmly established and complimentary to our square dancing.

"Top Draw" in San Antone

THE URDC SEVENTH NATIONAL Round Dance Convention is coming up in July and dancers are invited to turn eager thoughts toward enjoying the rich heritage of historical San Antonio, Texas, while participating in the round dance gala that promises to be one of the highlights of the year. San Antonio was founded in 1691. Seek out the picturesque villages of the nearby Hill Country. Stroll San Antonio's bustling "River Walk" beside the waterway that winds its way through town. Explore the Alamo's four sister missions — on Sundays, San Jose has a Mariachi Mass open to the public. Go to Brackenridge Park where you can ride on the world's longest miniature train, take a paddleboat on the river or simply succumb to a nice quiet picnic in the tree shaded park. There's buckhorns a plenty at the Lone Star Hall of Horns but if you're more intrigued by live animals, be it known that the San Antonio Zoo has one of the best collections of animals in the United States. It's difficult to improve on the idea of a round dance convention in an historic vacationland but if you need more lore to entice there's a Visitor Information Center you may call toll free 800-531-5700. It's located right across the street from the Alamo.

While doing all this gadding about it might be well to set aside some time for the numerous round dance clinics, the Die Hard Ball and the Prelude Ball as well as Trail End dances that follow the July 21 to July 23 Convention. For more information, contact Herb and Harriet Gerry, URDC Publicity, 306 SW 13 Ave., Boynton Beach, Florida.





Margaret and Ozzie Ostlund,
Vienna, Virginia

ROUND DANCING SHOULD RESULT in as much fun as possible and require no more work or grief than is absolutely necessary. This is the doctrine of Margaret and Ozzie Ostlund, who believe wholeheartedly that a round dance program should provide the maximum amount of opportunity for the majority of those round dancers in attendance to participate most of the time.

This couple's way of thinking has obviously resulted in principles that appeal to students and veteran dancers alike, for they maintain an incredibly full schedule as leaders. Currently, the Ostlunds have six round dance clubs and conduct three round dance classes for beginners. They also cue and teach rounds at three square dance clubs.

They began dancing together while single and carefree at the University of Michigan, and have now been married for 36 years. While raising a very active, sports-oriented family (they boast one daughter, three sons and nine grandchildren), Margaret and Ozzie continued to dance at every opportunity permitted by a seagoing naval career that necessitated frequent moves and long separations. The Ostlunds joined their first square dance club 28 years ago, started round dancing eight years later and began teaching round dancing in 1970.

If asked about the main contributions to their success, they'll tell you excellent health and extreme good luck. They are also quick to give credit to the sound advice and assistance received from other round dance leaders, especially Dottie and Blackie Heatwole and they speak of the invaluable cooperation and encouragement from great local callers such as Howie Shirley, Decko Deck, Mack Parker, Chuck Stinchcomb, Sparkey Carlton and Rich Pratt . . . And love certainly had something to do with it . . . love of round dancing and the ability to communicate enthusiasm to the dancers.

In reference to philosophy, Ozzie says, "We always take the teaching and cueing aspects of round dancing extremely seriously but at the same time, never take ourselves too seriously. We strive to be teachers who are dancers, rather than dancers who teach."

The CALLERS Notebook

Some Timely Tips For Callers And Those About To Call

An interview with Cal Golden, Hot Springs, Arkansas

WITH THE APPROACH OF SUMMER, thoughts of callers, veterans and aspiring alike, turn to callers schools, for it is in the summer that the bulk of these are held (see directory, page 12). With this in mind, we buttonholed a true authority in the realm of caller/teaching, Cal Golden, and the following question and answer session took place.

Sets in Order: *Cal, can you give us a few reasons why a caller might want to take up calling?*
Cal: As you know, there are many reasons. If he is in an isolated area where a square dance caller is needed, where the caller has had to move, be retired or something of this nature — that would be one. Another reason might be that he feels he is an entertainer of sorts and wants to entertain people as a caller. Perhaps he simply wants to do something in front of people. Another reason is that he might want a full-time career as a professional caller. Another is that he may belong to an organization in which the people decide they would like to learn to square dance and so they pick somebody who might have the ability to call and ask him to teach them.

SIO: *What ways, other than attending a callers school, are there for a person to learn to call?*
Cal: One way is self-teaching. I know, when I started calling, the first thing I did was learn to dance. I learned all the basic movements — memorized how to dance them and how to call them. I listened to other callers, found out basically what they were doing and how they were doing it and then I started doing it myself.

SIO: *How important is it for a person who is going to call to be a square dancer? How long should he be dancing before becoming seriously involved in calling?*
Cal: No matter how we want to say it — no matter what type of caller you're going to be, sooner or later you're going to have to teach something and in order to teach anyone, anything, you must be able to do it yourself. That's the best answer I can give. A person should be sufficiently knowledgeable as a dancer before he or she takes up calling.

SIO: *You mentioned teaching. How important, once a person decides to call, is the ability to teach?*
Cal: Teaching is just as important as calling. This is how you're going to get a following of dancers. If you want to be a caller and you're in an area where there aren't any dancers, then you're going to have to teach the people to dance so you'll have some dancers to call to. The majority of callers have had to teach people to dance before they could do much calling, so I feel that learning to teach is just as important as learning to be a good caller.

ABOUT THE AUTHOR: Cal Golden has long been a part of the square dance scene. We remember him as a young caller, a corporal in the army on duty near Colorado Springs, in the late 1940's. Even then his enthusiasm for square dancing and for calling was apparent. In the years that followed, Cal became an outstanding caller and an effective leader. He strongly influenced the beginnings of square dancing in Europe where he was stationed for a number of years. Teaching others to call has been one of Cal's greatest contributions to the field of square dancing. When he retired from the military he set for himself an extremely ambitious program of conducting callers schools, not by centrally locating himself in just one area but by taking his callers colleges to many locations throughout North America. Hundreds of men and women have attended his schools, many coming back for the second and third exposure. Many of the fine callers in the activity today were at one time or another students in one of Cal's classes. Now, because of health reasons, Cal has announced his retirement from calling. He does plan, however, after a good rest, to continue in the field of caller education. Our hope, like that of many others, is that Cal will fully recover and be back in the front line of calling and teaching callers, in short order. In the meantime, we intend to tap his knowledge on the art of calling as frequently as possible.

SIO: *When making the decision to call, who else should be involved?*
Cal: If you're young and you want to start calling, you certainly need the support of your family. If you're married, you certainly need the support of your wife because you have to spend a lot of time in the activity if you're going to become competent. You've got to practice and you've got to practice and you've got to practice and you have to study. Even as a club caller, the responsibility on your shoulders is great because you have to keep up with the variety of things in order to keep a club interested in what you're doing and certainly if you're going to be a professional, you've got to allow a lot of time. If you're single and old enough to have girl friends, it's important that you have a girl friend who supports you because you do need support.

SIO: *What are the rewards?*
Cal: The rewards are tremendous. Fundamentally, square dancing is recreation. That's what this activity is all about — it's recreation and the rewards are great. When you're doing a good job and the dancers are having a good time, either in class or in a club or an open dance, there's a great reward in feeling you're sharing something of yourself with these people while helping them to forget their troubles.

SIO: *What can a callers school provide a caller?*
Cal: There are many dancers who see a caller on stage and think "that looks

easy." Maybe the caller has worked years to be able to perform with professional excellence. Often when a caller gets behind the mike and does an outstanding job, the dancers say, "Well, he's really enjoying himself" and sometimes these people say, "I can do this." Well, to say you can do it is one thing but you may find out in going to callers school that there's a lot of work attached. You may find that you're not willing to give up the time necessary to become a caller. You may learn you have problems of which you were not aware. You also may find you have talent of which you were not aware. When you go to a professional callers school there are many things you can personally learn, that you possibly didn't know.

SIO: *You feel then, that the experience and expertise offered in a callers school provide lessons which might take an individual years to learn on his own?*
Cal: Absolutely, this is very true. Also, he will learn how to do things the *correct* way. He'll learn how to teach correctly and how to use music correctly. He'll learn tact and skill in handling people. There are so many things to learn. Somebody asked me one time, "Can you tell me what you're going to do in a week of callers school?" Well, it would take a week just to tell them.

SIO: *Alright then, what cannot a callers school accomplish?*
Cal: Oh, me. Well, callers schools *cannot* make you a caller. They can only give you the tools to work with that will help you become a caller. They can teach you how to practice and show you how to do many things. They cannot actually do these things *for* you. You must do them with their help and no one can become a caller in a week. You can, however, get the necessary tools and the necessary direction that will help you become a caller.

SIO *You mentioned that one of the reasons a person might come into calling is because he might want to make it his vocation and become full-time. In your estimation, what kind of percentage would ever reach that point? Would you say quite a few people who have attended your schools have gone on to become full time callers?*
Cal: I would say probably one percent.

SIO: *I assume the balance have become club callers or part time callers making a living from ways other than calling.*
Cal: True. Because the security in the square dance field is not all that great. There's no guarantee that you're going to make so much money a month when you're full time and the sacrifices can be many, unless you have a substantial home program.

SIO: *Are there many women entering the calling field?*
Cal: Yes there are. Many years ago you might get one woman caller out of every 50 callers. In the past few years, at our schools we have had an average of two women callers for every 15 callers attending.

SIO: *How important is attitude and personality?*
Cal: Very important. The dancers a caller teaches and calls for will take on the caller's personality and attitude. If the caller is a rough dancer, he can expect his dancers will also dance that way. If a caller calls too fast, he can expect the dancers to be running instead of dancing. If a caller wants his dancers to be

enthusiastic, he must be enthused himself.

SIO: *What about callers who have been calling for years and have never been to a callers school? Is it too late for them to benefit?*
Cal: If a person is self-taught, it doesn't mean that he is not doing an excellent job. It does mean that there could be a lot of help a callers school could provide. There are always new ideas coming out and there is a need for a caller to keep up to to date on different methods that have come from Callerlab and other sources. Schools can help almost any caller become a better caller and a more successful caller. And here's another point, if you've been trying to call for years and been unsuccessful, maybe there's something wrong you're not aware of. A callers school may be able to point this out to you. Occasionally, we find that a caller will teach classes and be a good teacher and yet when he's through with teaching, the dancers will leave him. He cannot hold the dancers.

SIO: *You're saying he can do a good job of teaching but can't retain them as dancers. Why?*
Cal: While working with him we may discover what it is that's wrong. This will likely show up at callers school and we may be in a position to help. We've helped many callers with problems of this type.

SIO: *When do you tell a person he should not try to call square dances?*
Cal: I have never told a person he or she should never become a caller. What I have told them is that they should improve their ability and point out what these abilities should be, before attempting to get up in front of dancers and trying to call. I've had callers come back to our schools two or more times before they ever get up before a group to call.

SIO: *How often should a caller attend schools and/or seminars?*
Cal: We only have to look at other professions for the answer. Doctors, professors, clergymen, leaders in all fields continue to go to schools to increase their learning and proficiency throughout their careers. My recommendation is when an individual is accepting money for his performance, he should be willing to improve himself on a continuing basis. I have been calling for 35 years. I am still learning. Nobody ever learns it all.

SIO: *For the person who is planning to go to callers school, what would be the routine on determining where to attend. Also, how much is it going to cost? And when the school's over, what happens?*
Cal: When you get ready to go to callers school, the more you know about the teacher, the better off you'll be. Possibly you'll have met and talked to the instructor and feel you are able to relate to this person. It's very important that the caller/teacher and the student be able to relate to each other. If you don't know the teacher personally you should at least know him through someone else or by reputation. With regard to the cost, most all schools charge the same. I think most of them now run an average of about $225.

SIO: *That's tuition without board and room?*
Cal: Without board and room. However, some of them include board and room and will give a package deal. You can save money sometimes when a package deal is offered.

SIO: *Does the average, potential caller usually understand the financial implications of all this?*
Cal: I'm not sure. Something to keep in mind is that an individual entering the calling field must consider the original financial outlay for records and PA equipment. This is quite a large investment. What has been happening recently is that a number of the clubs that are going to benefit from their caller going to school, have footed, or at least shared in paying the caller's bill. It's expensive by the time you pay tuition and room and board, and I'd say 98% of the callers bring their wives or husbands.

SIO: *We, and a few others, offer scholarships but it's our feeling, and I don't know whether you share it or not, that if a person makes a sacrifice in order to get knowledge, in the long run it's going to mean more to him.*
Cal: I agree. If you want to be a successful caller, ask yourself, "What am I willing to give up?" You're going to have to give up something because it takes money, time, study and work! Presently, if your schedule is full, consider carefully what you are willing to give up to be a more successful caller.

SIO: *What suggestions do you make to people as they leave, following a week of callers school?*
Cal: We remind them that they need to understand the 68 basics so that they know how to call them and teach them. Sometime, they might call something that the floor of dancers can't do and the caller may have to stop right there and teach it. We request that each of our students set aside so much time a day to practice working choreography and to plan the music. If they have never called before, we recommend that they continue going to callers school for several years. We have had many student callers return for three or four consecutive years so their progress can be evaluated and new goals established. We've recommended to some who obviously need quite a bit of help, that they go home and practice and work on calling for a year, and dance for a year, before they get up in front of the public and call.

SIO: *What is one danger sign a caller should watch for?*
Cal: The caller should have balance in his life. Many new callers are extremely enthused when they start and can easily wind up eating, drinking and sleeping square dance calling. This is dangerous. There should be a balance between the square dance calling and all other parts of life.

SIO: *You've seen a lot of changes throughout your square dance career, Cal – how well do you think we've progressed?*
Cal: Years ago, when I started, we placed importance on people doing two things. Number one was dancing to the music — so very, very important. And the other thing we did was dance very gracefully. We felt if you danced to the music then you danced gracefully. The end product would come from having a good time and enjoying yourself. It would seem to me that nowadays there's too much emphasis placed on the choreography, *what* we dance, rather than *how* we dance it. I feel we've lost something. I'm not saying that we don't need new things, but I am saying we need to go back and take a good look at some of the basic things, such as making sure that when we teach people to dance, they dance to the music and learn to dance gracefully.

The BASIC - MS - PLUS Picture

From time to time leaders will send in ideas for basics to spotlight in future Style Labs. These are always welcome. Most of the emphasis in this series is placed on Mainstream movements with the idea that the first 68 basics form the foundation of square dance choreography. Once dancers have become proficient in these 68, they will have reached a destination point at which they can remain if they wish or, if having danced for a year and wish to do so, they may move on to other plateaus. Occasionally, we will include a Plus movement or two, a gimmick, a contra or something else of interest.

Later this month, Callerlab members will have their annual convention in Philadelphia and, at that time, may make a definite decision on the definitions and movements that fit into this Plus plateau. Once this point has been reached and the Plus movements have been "frozen" for a period of time, as in the case of the Basic and Mainstream programs, then we will make a decision regarding an update edition of The Illustrated Plus Movements Handbook. We'll keep you informed in coming issues.

And, for those about to complete their Mainstream lessons, this is a good time to remind them of the value of owning a Basic/Mainstream Illustrated Handbook (price 75¢ per copy). Having completed class, they will have numerous occasions to refer back to basics that they have been taught. These handbooks include the Callerlab definitions, starting positions, styling notes and comments on timing. In addition, there are easy-to-follow photographs and diagrams for each of the moves.





Style Lab

CLOVERLEAF A FLOWING BASIC

WITH ITS ROOTS early on the list of basics — split the ring (11b) and divide (14b) — cloverleaf and all its various possibilities is an extremely smooth-flowing basic. Isolating two









couples for a better look (1) we have the four dancers pass thru (2) and from this point, without a stop, blend into the curves that carry them away from their partner (3), three quarters of a comfortable circle, meet their opposite, (4) face into the center of the square, taking their opposite's hand (5) ready for the next call.

Let's watch those same two couples (1) as heads in a square and have them pass thru (6). To do a cloverleaf from here, we need to move the side couples out of the picture so, as the heads start their cloverleaf (7), the side couples start a right and left thru (8). Allowing for sufficient room in the square as the sides complete their courtesy turn, the heads will just have finished their cloverleaf (9) and dancers will have ended in a starting double pass thru position. (Photo next page.)



Once again we would like to thank Bruce and Mary Johnson and their dancers from Santa Barbara, California, and our photographer, Ron Kelley, for donating their time so that we may have these picture series each month — editor





Dancers being exposed to the basics in the order suggested by Callerlab will have just finished their Basic Plateau and cloverleaf will be the first basic on the Mainstream list. Borrowing a page from The Illustrated Basic and Mainstream Movements Handbook, here is the definition, followed by the styling notes.



(49) CLOVERLEAF: Starting formation — completed double pass thru, or a single couple(s) on the outside of the square, facing out. The lead dancers separate and move away from each other in a three quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing out does the lead dancer's part as described, but they may not step all the way into the center at the end of the call.

STYLING: *Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.* TIMING: *4 steps is required.*









Continuing on, in the examples, cloverleaf is most frequently encountered from a completed double pass thru formation (10). Following the definition, the lead dancers separate (11) and move away from each other (12) in a three quarter circle (13). Note that when each lead dancer meets another lead dancer from the other side of the square (14), they become partners and step toward the center of a square (15). At this point, you'll note that each trailing dancer follows the dancer in front and ends directly behind that same dancer.

In the styling note you are cautioned to move forward a bit before turning away from your partner. This allows the trailing dancers to move up so they are ready to cloverleaf when they reach the outer perimeter of the square. Note, too, that the trailing dancers make the same wide loop as the leaders. Depending upon the available space, dancers adjust to slightly wider loops as they become more experienced, keeping in mind the amount of time allowed to make the 270° circle in four steps.







Thirty-second *National Square Dance Convention®*

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

Visit the Showcase of Ideas but Please Don't Pick the Daisies

by Lou Younkin

WHEN YOU WALK into the southwest corner of the East Wing of the Kentucky Fair and Exposition Center, you may have to pinch yourself. "But why?" you may ask. Because the setting for the ever-popular Showcase of Ideas is going to be something else. It will have a complete garden setting, landscaped with waterfalls, shrubs, flowers and lawn furniture. The plans even call for carpeting. (It was felt carpeting would be better than crabgrass!)

The Showcase of Ideas is a chance for various federations (or whatever they're called in your area) to display anything permanent to the square dance movement. It's a display of what's going on in particular areas. For example: Information on workshops, training sessions, badge boards, insurance programs, calendar of events, maps of locations of clubs in regions, Legacy, histories, blood banks, publications — you name it.

Most of the displays will take only one table but some will take up to seven. And then there's the photographer from Japan, who won't need any table. All he needs is a backdrop to show some — but not all — of his 20,000 to 30,000 square dance pictures.

If you have any questions about the Showcase of Ideas, the people to contact are Menvil and Evelyn Butler, Rt. 1, Box 520, Palmyra, IN 47164 (812) 967-3578.

The Youth Hall

It has been estimated that one of every 25 square dancers is a youth, 11 to 18 years old. That doesn't seem fair. The 25 square dancers get together; 24 of them form three squares and the other youth is left standing there!

Not to worry. Youth will be served at the 32nd National. There will be hundreds, probably thousands, of young dancers in attendance. The Youth Hall has an area of 39,000 square feet, which is just a little smaller than Rhode Island. There'll be square dancing, round dancing, clogging, clinics, workshops, the whole ball of wax for the young dancers. They'll be welcome to dance anywhere they want, of course, but the Youth Hall will be their home base.

The youth will also have their own Fashion Show Friday morning, June 24, and that night they'll stage their own Parade of States.

For additional information, write Norm and Dot Schenck, 9341 Donerail Way, Louisville, KY 40272 (502) 937-8471.

Contra Dancing to Have You Reeling

Contra is one of the oldest forms of dancing we have. The Virginia Reel, for instance, is a contra dance and it goes back some 400 years. And contra dancing will play a big part in the Convention. We'll have 16 hours a day for three straight days, from 9:00 AM to 1:00 AM (this includes after parties). Thursday and Friday's after parties are sponsored by the Lloyd Shaw Foundation and the Saturday after party is sponsored by Baltimore, the hosts of the 33nd National in 1984.

The East Hall will be the site of contra dancing with clinics and workshops held in the mornings and early afternoons; late afternoons will be the usual contra dancing and the evenings are set aside for programmed dances.

Please see **CONVENTION,** *page 86*

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Illinois

Velma Larson of Chicago, founder of the Calico Kids and Teens Square Dance Club, who have been dancing weekly at the Marquette Park Fieldhouse since the mid-1950's, passed away in early December. Although never a super star during her calling career, she devoted her energy to working with youngsters and teens and was a gem in the eyes of those associated with her. She worked with the Club on exhibition appearances at the National Conventions from 1959 through 1961. She leaves as a legacy to square dancing hundreds of young people, now scattered throughout the southwestern suburbs, who had an opportunity early in life to learn the meaning of discipline, cooperation, teamwork and respect for one another while dancing together in a wholesome, recreational activity. – *Marvin Labahn*

Oregon

An advertising campaign to attract visitors to Oregon for general vacations as well as square dancing has been launched by the Oregon Federation of Square and Round Dance Clubs. Linking up with state officials, the group has allocated funds for ads in two national dancing publications and state dancer



Getting ready for a dance is slowed down when Jigger (John and Cherry Dodd's cat) decides to take over m'lady's petticoat. The Dodds are from Layton, New Jersey.

magazines in Washington and California. The campaign is aimed at boosting the Oregon economy. Tourism is a leading industry along with forestry, agriculture and a fast-growing electronics business. With a Chamber of Commerce sparkle to his voice, square dance State President, Vern Meyer, points to the variety offered by geographic locations ranging from mountains to sandy beaches along the Pacific and says, "We enjoy our state and will be glad to help tourists make the most of an Oregon visit." The toll-free number for information is 1-800-547-7842.

Arizona

The Bucks and Bows of Scottsdale marked the club's 20th year and the 20th anniversary of their caller, Ken Ehrhardt with a super "Twenti-versary." Callers have been around



Ken and Gladys Ehrhardt display elegant trophies that mark twenty years of square dance leadership.

for more years, as have clubs, but the combination provided a unique celebration. Forty squares turned up for the occasion. President Bill Janson presented Kenny with a handsome platinum record for "twenty years of platinum service to Bucks and Bows." Gladys Ehrhardt received a warped 45 rpm, a fun reminder of the time she "helped" clean the records and dryed them in the oven! Both are appreciated for making the club what it is — a warm, friendly group of people who love to have fun. — *John Thompson.*

Florida

Lehigh Resort will be the site of the 21st Annual Reunion of Overseas Dancers, August 4-7. Dancing, swimming, fishing, after parties, yakking, family entertainment — all are on the schedule according to chairpersons, Charlie and Phyllis Plimpton. Only members of the Overseas Dancer Association are eligible to attend. Write Buz and Pat Nocera, 2620 Hwy. 60E, Lot 24, Valrico 33594.

A group from the Left Alamanders of St. Petersburg are taking our hobby into rest homes, nursing homes and retiree clubs and entertaining folks who often live a lonely life. When possible, we get them to participate. Our caller, Leo Fiyalko, goes with us when he can. When he can't, we dance to tapes. Our audiences range from 10 to over 100 and we dance anyplace from large rec rooms to hallways. Regardless of the circumstances, we enjoy it as much as our audiences. We would like to encourage others to get involved in similar programs. It's needed and is most rewarding. — *Howard Gutelius*

California

The Sierra Squares Springtime Festival will be held April 22-24 at the Sonora Fairgrounds, where there is ample parking and RV space. Featured callers will be Ernie Kinney, Joe Johnston and Mike Degmetich. Y'all come. Information is available from Bev Godfrey, 20115 Woodchuck Rd., Sonora 95370 (209) 532-8523.

"Do You Know The Way To San Jose?" This is the question being asked by dancers from all across California as they plan to attend the 25th State Convention, April 22-24, at the San Jose Convention and Cultural Center and the Santa Clara County Fairgrounds. Dancing will be from Mainstream to Challenge, with a special program for the new dancer. Round dance workshops and clinics will be held at all levels. A Fashion Show/Brunch will be given on Sunday at the Holiday Inn. There will be panels and discussion sessions, a complete youth program and a wide variety of exhibitors. For information contact John and Estelle Casey, 2062 Quito Rd., San Jose 95130 (408) 378-8332.

The television crew of "Two On The Town" recently covered a fund-raising dance put on by the Peanut Squares of Hollydale. Tentatively set for viewing the latter part of January, the crew interviewed many of the youthful dancers as to why they enjoy square dancing over disco or rock. They also talked to adult

dancers and to Jack Drake, President of the Square Dance Callers Association of Southern California, who covered all aspects of the activity. Some two dozen clubs participated in the event which included squares, rounds and clogging.

British Columbia

A couple who were the prime instigators in setting up the British Columbia Square Dance Jamboree 30 years ago will be returning to see how their child has grown. Jim and Margaret Hendry have accepted an invitation to be the patrons of this year's 30th Anniversary Jamboree. Some time ago they left Penticton to take up residence in Victoria and then later moved to London, England. The Jamboree will be held in Penticton, August 1-6 and Trevor Grey-Dreaper, president of the BCSDJA, invites square dancers from all over the world to spend a week in one of the finest vacation areas and at the same time join in celebrating the Jamboree. For information, write Publicity Chairman, BCSDJA, Box 66, Penticton V2A 6J9 or Ron and Joyce Keeley c/o Roscoe Norton, 24511 No. State St., #150, Hemet, CA 92343 (714) 925-5013. – *Bert Huggins*

Indiana

March 13th will be the Indiana Dancers Association New Dancer Round-Up with some 1,500 dancers present, more than half of whom will be recent or soon-to-be graduates. The evening program will start with a grand march by individual beginner classes. This will be the 20th Anniversary of this event. It was started by Max and Lovella Forsyth with help from Clancy and Betty Mueller. In 1974 IDA joined these couples in cosponsoring the activity. This year's emcee will be Paul Brading, long time caller and a charter member of the Indiana Square Dance Callers Association. – *Clare and Floyd Lively*

North Carolina

The North Carolina Folk, Round and Square Dance Federation's annual Charity Dance held in 10 locations across the state raised over $25,000 last year for Duke Hospital. The money will be used to buy a fellowship for a student studying cardiology.

In October the Piedmont Dancers Association was newly formed with the purpose of uniting square dance clubs in the area, and encouraging fellowship and better cooperation between clubs. The Association will have a central booking agency to book dances with the aim of fewer dances on the same night.





Upper photo — Bea and Ken Seal receive the Golden Slipper Award, flanked by Garland King, President of the North Carolina Folk, Square and Round Dance Federation, on the right, and Bill Dobbins, Vice-President on the left. Below — Garland King and Bill Dobbins welcome Ed and Carolyn Raybuck to the North Carolina Hall of Fame.

In 1982 Ed and Carolyn Raybuck were inducted into the North Carolina Hall of Fame. Round dancer cuers since 1962, they have cued for several clubs in the area and in 1970 formed the Raybuck Rounds. They are chairmen of the Round Dance Clinic in North Carolina. At the same time, Ken and Bea Seal were given the Golden Slipper Award presented annually to a deserving couple who have danced and supported the Federation for at least 10 years. Bea is Chaplain of the Federation and both have served on many committees. — *Peggy Bradshaw*

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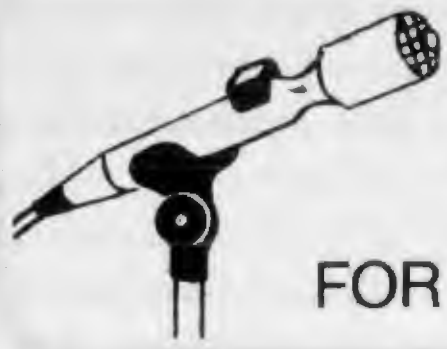
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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



March, 1983

LEAD LEFT, ETC.

by Gene Trimmer, Paragould, Arkansas

SOMETIMES A BASIC MOVEMENT falls into a state of limbo, from which it then gets completely dropped. That is what happened to the basic call "Lead Left." I miss that call because its body flow, following right and left thru, made a very danceable sequence. We could then very easily follow with most any facing couple basic and it was excellent to precede veer right. Oh well — C'est la vie. We are not likely to drop the call Lead Right because it is used in conjunction with circle to a line. That, however, is certainly not its limitation in possible uses. By definition the starting formation for this call is Couple — directed couple(s) take a step forward, and as a unit, turn to the right 90° and move forward. Therefore, when we dance by definition, any formation which consists of a couple or couples (normal, half sashayed or same sex) can be given the call lead right. Some very interesting and fun-to-do things begin to happen when you really take a look at it. Here are a few:

Heads lead right . . . circle to a line
Forward and back . . . lead right . . . trade by
Swing thru . . . swing this girl . . . promenade

Heads right and left thru . . . pass thru
Partner trade . . . reverse flutterwheel
Lead right . . . star thru . . . right and left thru
Pass thru . . . partner trade
Reverse flutterwheel . . . lead right
Trade by . . . allemande left

Sides pass thru . . . step forward
U turn back . . . heads lead right

Do sa do — ocean waves . . . swing thru
Boys run . . . lines forward and back
Lead right . . . trade by . . . swing thru
Girls U turn back . . . wheel and deal
Veer right . . . promenade

Heads lead right . . . pass the ocean
Right and left thru . . . ladies chain
Pass thru . . . wheel and deal
Center couples lead right and partner trade
All eight forward and all eight back
All four boys run right
Allemande left

Side ladies chain and same couples roll away
Heads lead right . . . swing thru . . . boys run
All couples lead right . . . trade by
Right and left thru . . . allemande left

Up to this point we have used only basic basics in choreography. Let us now move into use with Mainstream calls and see what may be possible there.

Sides right and left thru . . . pass thru
Partner trade . . . reverse flutterwheel
Lead right . . . veer left . . . couples circulate
Bend the line . . . pass thru . . . wheel and deal
Centers lead right . . . cloverleaf . . . zoom
Centers swing thru . . . turn thru . . . allemande

Side ladies chain . . . heads lead right
Slide thru . . . pass the ocean
Spin chain thru
Girls circulate — double . . . boys run
Couples circulate . . . bend the line
Right and left thru . . . ladies chain
Forward and back . . . lead right . . . allemande

Heads right and left thru . . . veer left
Lead right . . . wrong way promenade halfway
Sides lead right . . . circle to a line
Pass thru . . . wheel and deal
Centers lead right
Cloverleaf . . . double pass thru
Lead couple partner trade . . . allemande left

Using same sex couples

Heads star thru . . . double pass thru
Centers in

Cast off three quarters . . . pass thru
Wheel and deal . . . girls lead right
Cloverleaf
Boys lead right . . . cloverleaf
Girls square thru three hands . . . slide thru
Ferris wheel . . . touch one quarter
Allemande left

Heads swing thru . . . single hinge . . . girls run
Touch one quarter . . . centers run
Couples circulate . . . bend the line
Lead right
Girls pass thru . . . centers in
Cast off three quarters
Pass thru . . . wheel and deal
Centers lead right . . . cloverleaf
New centers U turn back . . . box the gnat
Pass thru . . . trade by . . . allemande left

Last — if you want to "Stir the bucket" try this with all dancers at home position:

All four couples lead right . . . California twirl

You've stirred the bucket.

Before we completely leave this basic call, one more analytical bit is necessary. If there is a tendency to think couples lead right from parallel two face lines would be the equivalent of couples hinge and bring the dancers to a tidal two face line, then think again. In a couples hinge the pivot point is between the couples and no strict forward motion is involved. In lead right the couples must first take a step forward and then lead right. This would leave two couples facing and two others — out away from them — facing the same direction as they are. There is no formation just like this on the Callerlab list but it could still be a utility formation for Plus or more utilization. For uses of lead right we are pretty much limited to static square, promenade, lines facing out or in, a two faced line at right angles to and between couples facing in, and a double pass thru formation. Anything else would place the dancers in the uncomfortable circumstance of trying to identify their placement as a couple.

Let's get back into our original ball park with some interesting uses of the Veer Family.

When you really study the Veer Family and analyze its possible uses, then interesting things begin to take shape. We use veer left a lot. We seldom use veer right because we probably haven't taken the trouble to figure it into smooth body flow. *It is* a good follow-up call from parallel right hand two faced lines or from a right hand two faced line between two couples facing in. Following other basic calls such as square thru, wheel and deal, zoom, trade by, ferris wheel, peel off to a two faced line and fan the top from a two faced lines, it is also good for particular uses. It is especially good following centers run from right hand ocean waves, reverse flutterwheel, also sweep one quarter following reverse flutterwheel and following a walk and dodge to an eight chain thru formation. Many uses are going to leave your dancers in left hand two faced lines and we don't use those lines enough. There is no need to panic — just smoothly lead into and out of those formations. Let's try some:

Heads pass the ocean
Swing thru . . . boys run
Veer right . . . all four couples veer right
Ferris wheel . . . centers veer right . . . veer left
Right and left thru . . . allemande left

Sides star thru . . . pass thru . . . swing thru
Girls U turn back
Ferris wheel . . . veer right
Veer left . . . pass thru
Trade by . . . swing thru
Girls U turn back
Ferris wheel . . . veer right
Veer left . . . dive thru
Swing thru . . . boys run
Veer right . . . allemande left

Heads pass the ocean
Girls run . . . veer right
Touch one quarter
Centers trade . . . boys run
Reverse flutterwheel
Pass thru . . . wheel and deal
Center couples veer right
Veer left . . . swing thru
Boys trade . . . boys run
Veer right . . . allemande

Four ladies chain . . . heads flutterwheel
Veer left . . . veer right

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances

Separate around one lines
Pass thru . . . wheel and deal
Girls veer right
Girls veer left . . . star thru . . . wheel and deal
Veer right . . . promenade

Next is a "gimmick" that is not the best flow but is fun for dancers to do.

Heads lead right . . . circle to a line . . . star thru
Veer left . . . veer right . . . centers veer right
Veer left . . . first couple go left
Next couple go right . . . pass thru
Wheel and deal . . . zoom
Center four veer right . . . veer left
All four couples veer left . . . veer right
Allemande left

We've reached the point now to start moving into the Mainstream with a few sequences.

Heads pass thru . . . partner trade
Reverse flutterwheel . . . veer right
Veer left . . . cloverleaf . . . centers veer left
Veer right . . . swing thru . . . turn thru
Allemande

Heads pass the ocean . . . girls run
Tag the line — right . . . veer right
All four couples veer right . . . ferris wheel
Veer right . . . veer left
All four couples veer left
Couples circulate
Tag the line — left . . . promenade

Sides right and left thru . . . spin the top
Boys run . . . veer right
Square thru three hands
Trade by . . . star thru . . . right and left thru
Flutterwheel . . . sweep one quarter
Veer left
Veer right . . . trade by . . . allemande left

Heads pass the ocean
Swing thru . . . boys run
Veer right . . . spin the top
Cast off three quarters
Column circulate . . . boys run . . . veer right
Couples circulate . . . boys run . . . swing thru
Boys run . . . veer right . . . allemande left

Heads swing thru . . . spin the top
Girls run . . . tag the line — right . . . veer right
Right and left thru . . . veer left
Couples circulate
Couples circulate . . . boys fold
Right and left grand

Following a walk and dodge from a box between two couples facing in is a different use for veer right and it is also good flow while it takes the square to parallel left two faced lines.

Heads touch one quarter . . . walk and dodge
Couples veer right . . . couples circulate
Boys run . . . spin chain thru . . . girls circulate
Girls U turn back . . . promenade home

Heads lead right . . . touch one quarter
Split circulate . . . boys run . . . pass thru
Partner trade . . . reverse flutterwheel
Veer right . . . long line center couples trade
All couples left hinge . . . boys run
Spin chain thru . . . boys run
Wheel and deal . . . allemande left

We can use Veer Left from a left hand two faced line between couples facing in and use that flow as a lead in to the call Circle to a Line.

Heads pass the ocean . . . girls trade
Swing thru
Girls U turn back . . . veer left . . . circle to a line
Pass thru . . . wheel and deal
Centers pass thru
Swing thru . . . girls U turn back
Promenade home

With an ending just a bit different:

Heads right and left thru . . . pass the ocean
Boys run . . . veer left . . . circle to a line
Pass the ocean . . . girls run
Tag the line right
Wrong way promenade home

Perhaps one last word of analysis is in order here. By definition the call Single Veer Left or Single Veer Right would be a legitimate call for facing couples or dancers. Those calls would terminate in an ocean wave or mini wave. Simply calling "step to a wave" is far less confusing for dancers and accomplishes the same end purpose. In the same vein of thought, the call Single Veer Left or Right out of ocean waves would be a legitimate call but simply calling Step Thru is also easily understood. As in the preceding examples there are many instances where directional calling can serve the end purpose much better than using a basic call.

FOUR GERMAN IMPORTS
by Heiner Fischle, W. Germany

Here are four Singing Calls within the "extended" Basic level to match any 64 beat melody.

One and three promenade halfway
Lead right . . . veer left . . . ferris wheel
Double pass thru
First couple left . . . next right
Right and left thru
Touch a quarter . . . single file circulate
Men turn back and swing the girl behind you
Promenade

Heads square thru four hands
Touch a quarter . . . check your wave
Centers trade . . . swing thru . . . girls run
Star thru . . . California twirl
Dive thru . . . square thru three hands
Swing your corner
Left allemande
Promenade

Heads square thru four hands
Touch a quarter . . . swing thru
Swing thru again . . . boys run
Star thru . . . pass thru . . . trade by
Left allemande . . . do sa do
Swing that corner . . . (=RHL)
Promenade

Heads lead right and do sa do
Swing thru . . . boys run . . . wheel and deal
Join hands . . . circle four
Head men break to a line . . . forward and back
Pass the ocean . . . girls trade
Swing thru . . . men circulate
Girls turn back
All promenade

ONE FROM HAROLD
by Harold Fleeman, Santa Cruz, California

Side ladies chain . . . heads touch one quarter
Spread . . . center four pass the ocean
Diamond circulate . . . flip the diamond
Men run . . . step to an ocean wave
Fan the top . . . single hinge and roll
Right and left grand

ONE FROM RON
by Ron Hunter, Reseda, California

Sides star thru . . . California twirl
Do sa do (if you have time)
Double swing thru
Fan the top . . . right and left thru
Dixie styie to ocean wave
Left swing thru
Girls trade . . . boys fold
Peel off . . . promenade

ONE FROM GERALD
by Gerald McWhirter, Oklahoma City, Oklahoma

One and three touch a quarter . . . substitute
Others move in and star thru . . . veer left
Chain down the line . . . same four pass thru
Those that can star thru
Others peel off and roll (boys in front of girls)
Split those two . . . both turn right
Line up four
All right and left thru . . . slide thru
Allemande

ROUND DANCES

MODERN ONE-NIGHT-STAND SERIES — Grenn 15012
SUMMER COMFORT MIXER and **OLE SMOOTHY MIXER**
Choreographer: Bob Howell
Comment: Two easy fun mixers. One side of record has cues.

SUMMER COMFORT MIXER
INTRODUCTION
1-2 OPEN-FACING **Wait; Point, —, Bow, —;**
DANCE
1-4 OPEN **facing** LOD **Strut, 2, 3, 4 end** BUTTERFLY **M face** WALL; **Side, XIB, Side, Touch taking R hand star position with partner making a continuous** Alamo style **circle M face** WALL;
5-8 **Balance Fwd, —, Balance Bk, —; R hand star with partner turn 1/2 around M face** COH; **Balance Fwd, —, Balance Bk, —; Left hand star 1/4 turn to** OPEN **facing** LOD **with new partner.**
SEQUENCE: Dance goes thru four times. Fwd 4 steps Twirl and ACK.

OLE SMOOTHY MIXER
DANCE
1-4 OPEN **facing** LOD **Strut, 2, 3, 4 face partner and** WALL; **Side, Draw, Side, Draw face** LOD; **Strut, 2, 3, 4 face partner; Side, Draw, Side, Draw face** LOD;
5-8 **Side, Touch, Side, Touch; Side, Touch, Side, Touch; Do sa do, 2, 3, 4; 5, 6, 7, 8 sliding slightly to right to new partner.**

SAY WONDERFUL THINGS TO ME — Grenn 17020
Choreographers: Dave and Jeanne Trowell
Comment: A smooth waltz and interesting routine. Routine and music go well together.

Identical footwork throughout. Cues on one side.

INTRODUCTION

1-4 VARSOUVIANA **facing** LOD; **Both start Wait; Wait; Step Fwd to** SHADOW, **Touch, —; Step bk to** VARSOUVIANA, **Touch, —;**

PART A

1-4 **Fwd Waltz, 2, 3; 4, 5, 6; 1/4 L Turn, 2, 3; 1/4 L Turn, 2, 3 end facing** RLOD **in** SHADOW;

5-8 **Blend to face** COH **Side, XIB, Side; Twinkle, 2, 3; Twinkle, 2, 3, Step Fwd to** VARSOUVIANA **facing** RLOD, **Touch, —;**

9-12 Repeat action meas 1-4 Part A twd RLOD:

13-16 Repeat action meas 5-8 twd LOD end facing LOD in VARSOUVIANA:

PART B

1-4 **Progressive Twinkle, 2, 3; 4, 5, 6; 7, 8, 9; XIF, Touch, —;**

5-8 **(Circle L to L hand star) Waltz In Place; Balance R, Touch, —; Vine Side, XIB, Side; Step Fwd to R hand star, Touch, —;**

9-12 **Star Waltz, 2, 3; Star Waltz, 2, 3 end M facing** LOD; **Side, Touch, —; Vine Side, XIB, Side end L hand star;**

13-16 **Star Waltz, 2, 3; Star Waltz, 2, 3; (Twirl) Side, XIB, Side; Step Fwd, Touch end in** VARSOUVIANA **facing** LOD, —;

SEQUENCE: A — B — A — B — A and Step Apart and Point twd partner.

JACALYN'S WALTZ — Red Boot 907
Choreographers: Steve and Jackie Wilhoit
Comment: A nice easy waltz and pleasant music. One side of record is cued.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**

5-8 **Solo Turn twd** LOD, **2, 3; 4, 5, 6 end facing partner; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Together, 2, 3; Step, Swing, —; Spin Manuv, 2, 3 end** CLOSED **M face** RLOD;

5-8 **(R) Waltz Turn; (R) Waltz Turn end M face** WALL; **Fwd, Side, Close; Bk, Side, Close;**

9-12 **Waltz Away, 2, 3; Together, 2, 3 M facing** WALL; **(Twirl) Side, XIB, Side; Thru, Face, Close in** CLOSED;

13-16 **1/4 L Turn, Side, Close; 1/4 L Bk Turn, Side, Close; 1/4 L Fwd, Side, Turn; 1/4 L Bk, Side, Close M facing** WALL;

PART B

1-4 **Side, Draw, Close; Side, Draw, Close; (Twirl) Side, XIB, Side; Thru, Face, Close M face** WALL;

5-8 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Recov, Side, Close end** SIDECAR **M facing** RLOD;

9-12 **Twinkle to** BANJO, **2, 3 M face** LOD: **Twinkle Manuv, 2, 3 end** CLOSED **M facing** RLOD: **(R) Waltz Turn; (R) Waltz Turn end** BUTTERFLY M face WALL;

13-16 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Thru, Face, Close;**

PART C

1-4 **Waltz Away, 2, 3; (Wrap) Fwd, Fwd, Close; Fwd, Fwd, Close; Pickup to** CLOSED, 2, 3 **M** facing LOD.

5-8 **1/2 L Turn, 2, 3 M face** RLOD; **Bk Up Waltz, 2, 3; (R) Waltz Turn; (R) Waltz Turn;**

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C:

SEQUENCE: A — B — A — C — B plus Ending

Ending:

1-3 BUTTERFLY **M face** WALL **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Point side down** LOD.

SINGING CALLS

I CAN'T SEE TEXAS

By Paul Marcum, Nashville, Tennessee
Record: ESP # 308, Flip Instrumental with Paul Marcum

OPENER, ENDING
Circle left I come and go as I please
From down here up north and in between
Walk around corner see saw your own
Men star by the right around you roam
You'll do a left allemande
Come back and swing
Swing that Texas girl promenade that ring
If you see me looking down
I'm trying not to show this frown
'Cause I can't see Texas from here

MIDDLE BREAK
Sides face grand square
I can't say I don't like Tennessee
The people here have all been good to me
Don't take offense if I start to look intense
It's 'cause I can't see Texas from here
Four ladies chain turn that girl and then
You chain 'em right on back
Turn that Texas girl promenade that track
So if you see me looking down
I'm trying not to show this frown
'Cause I can't see Texas from here

FIGURE
Heads promenade halfway and lead to right
Do sa do swing thru boys run right do a
Half tag walk and dodge partner trade
Touch one quarter all eight circulate
Boys run right swing the corner promenade
If you see me looking down
I'm trying not to show this frown
'Cause I can't see Texas from here
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SUMMER RAIN

By Jerry Hightower, Barstow, California
Record: Blue Ribbon # 234, Flip Instrumental with Jerry Hightower
OPENER, MIDDLE BREAK, ENDING
Circle left
Walkin' hand in hand down a shady lane
Some place that we've never been
Left allemande the corner do sa do
Well the men star left you know
Turn your partner by the right
Go left allemande
Swing your lady round promenade
Walking with you I'll never be blue
Walkin' in the summer rain
FIGURE
Heads promenade and
Walk 'em halfway round down the middle
Do a right and left thru you know
Square thru count four hands friend
With the sides right and left thru
Swing thru twice you sure look nice
Swing the corner lady promenade
Walking with you I'll never be blue
Walkin' in the summer rain
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TEXAS FIDDLE SONG

By Tom Perry, Monroe, Louisiana
Record: Hi-Hat # 5051, Flip Instrumental with Tom Perry
OPENER, MIDDLE BREAK, ENDING
Why the four little ladies chain across
You turn that lady then
Chain the lady right back home do paso friend
Turn her by the left corner by the right and
A left hand round the sweetheart
Head ladies to the center do a tea cup chain
To the tune called Old Joe Clark (or **Boil The Cabbage Down** or **Rose From San Antone)**
FIGURE
One and three promenade
Halfway round the ring
Down the middle with right and left thru
Star thru square thru three quarters you go
Do sa do corner lady once around you know
Hey swing thru two by two boys trade then
Turn thru allemande left promenade my friend
If you're ever down in Texas
Any evening after dark
You can hear that fiddle play a tune called Old Joe Clark
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HOOKED ON COWBOY CLOTHES AND COUNTRY MUSIC

By Marshall Flippo, Abilene, Texas
Record Blue Star # 2186, Flip Instrumental with Marshall Flippo
OPENER, MIDDLE BREAK, ENDING
Circle left
I live in Louisiana it borders up from Texas
Where country music is the latest thing
Left allemande the corner then do sa do
Left allemande your gonna weave the ring
I'm hooked on cowboy clothes
And country music
Do sa do and we'll promenade
I'm hooked on cowboy clothes
And country music
Levi jeans and grand old opera stars
FIGURE:
Head two couples square thru four hands
With the corner lady do a do sa do
Swing thru let the boys run right
Tag the line face to the right you know
Wheel and deal turn thru and left allemande
Come back swing a new lady promenade
I'm hooked on cowboy clothes
And country music
Levi jeans and grand old opera stars
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TRACKS FROM THE 1983 PREMIUM ALBUMS

The BASIC Program

Frank Lane
Estes Park, Colorado

Walk around corner . . . turn partner left
Four ladies chain three quarters
Four ladies chain . . . sides face
Grand square . . . reverse . . . left allemande
Right and left grand . . . promenade home

Heads right and left thru
Two ladies chain . . touch a quarter
Boys run . . . swing thru
Boys run right . . . bend the line
Right and left thru . . . roll away
Pass thru . . . girls run to the right
Boys run . . . touch a quarter
Circulate one place
Boys run . . . swing thru
Boys trade . . . boys run around this lady
Couples circulate . . . bend the line
Pass thru . . . tag this line . . . all face in
Square thru four . . . look for partner
Right and left grand . . . promenade

Four ladies chain . . . sides roll away
Pass thru . . . separate . . . around two
Two lines up to the middle . . . pass thru
Ends trade . . . same ends left square thru
Centers California twirl . . . same girl roll away
Box the gnat . . . pull her by
Left allemande . . . promenade
Do not stop . . . don't slow down
Sides go single file
Heads wheel into the middle
Right and left thru . . . turn a quarter more
Girls touch hands . . . trade . . . wheel and deal
Touch a quarter to an allemande left
Promenade home . . . side ladies chain
Head men take the corner girl
Up the middle and back
Box the gnat . . . right and left thru
Same two star thru . . . pass thru
Circle four with the two you found
Two girls break to a line
Pass thru . . bend the line
Join hands circle up eight
Boys square thru four . . . swing thru
Centers run . . . ferris wheel
Boys touch a quarter . . . left allemande
Promenade home

The MAINSTREAM Program

Tony Oxendine
Sumter, North Carolina

Circle left
Walk around corner
Partner left . . . do paso . . . allemande thar
Slip the clutch . . . left allemande
Promenade home

Heads square thru . . . touch a quarter
Scoot back . . . boy fold
Girls pass thru . . . touch a quarter
Boys trade . . . boys run
Bend the line . . . right and left thru
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . star thru
In the middle pass thru
Swing thru . . . girls circulate . . . boys trade
Boys run . . . half tag line
Scoot back . . . boys run
Everybody star thru . . . pass to the center
Center two go right and left thru
Pass thru . . . swing thru
Spin chain thru . . . boys circulate
Recycle . . . veer left . . . ferris wheel
Those in the middle star thru
Others lead to the right . . . circle up four
Burst out make a line of four
Right and left thru . . . star thru
Pass to the center
Centers square thru three quarters
Left allemande . . . grand right and left
Promenade home

Four ladies chain . . . side couples star thru
Pass thru . . . swing thru
Spin the top . . . slide thru
Curlique . . . cast off three quarters
Girls trade . . . boys run
Boys trade . . . boys fold
Touch one quarter . . . split circulate
Boys run . . . right and left thru
Pass thru . . . tag the line
Face to the center . . . touch a quarter
Circulate . . . girls run
Star thru . . . California twirl
Pass thru . . . wheel and deal
In the middle go right and left thru
Pass thru . . . swing thru
Boys trade . . . boys run
Couples circulate . . . bend the line
Star thru pass thru
Trade by . . . touch a quarter
Scoot back . . . boys run
Slide thru . . . square thru five
Left allemande . . . grand right and left
Promenade home

The PLUS Plateau

Gaylon Shull
Dighton, Kansas

Circle left
Walk around corner . . . seesaw partner
Allemande left . . . do sa do
Men star left . . . turn thru
Left allemande . . . promenade

Heads star thru . . . pass thru . . . do sa do
Make a wave . . . spin chain the gears
Swing thru . . . girls fold

Peel the top . . . right and left thru
Star thru . . . pass thru
Trade by . . . swing thru
Spin your top . . . curlique . . . coordinate
Bend the line . . . right and left thru
Pass the ocean . . . spin chain the gears
Boys run . . . boys trade
Bend the line . . . slide thru . . . step to a wave
Swing thru . . . boys run . . . bend the line
Touch one quarter . . . triple scoot back
Boys run . . . slide thru . . . load the boat
Touch one quarter . . . follow your neighbor
Trade the wave . . . hinge a quarter
Walk and dodge . . . partner trade
Slide thru . . . swing thru . . . boys run
Bend the line . . . pass thru . . . boys run
Scoot back . . . boys run
Pass the ocean . . . relay the deucey
Boys run . . . couple circulate . . . bend the line
Flutter wheel . . . star thru
Right and left thru . . . couples veer left
Couples hinge . . . triple trade
Couples hinge . . . girls hinge
Diamond circulate . . . boys got a wave
Swing thru . . . girls face in . . . boys extend
Boys run . . . pass the ocean . . . swing thru
Girls fold . . . peel your top
Right and left thru . . .
Pass thru . . . wheel and deal . . . zoom
Double pass thru . . . track II
Swing thru . . . turn thru . . . allemande left
Grand right and left . . . promenade home

Walk around the left hand lady
Turn your partner left
Head ladies center teacup chain
Everybody turn the girl
Allemande the corner
Come on back . . . bow to your partner

ADVANCED ONE

Lee Kopman
Wantagh, New York

Heads square thru
Swing thru . . . acey deucey
Right and left grand . . . promenade home
Heads curly cross
Half breed thru . . . star thru
Pass thru . . . U turn back
Four in the middle do a right and left thru
You for Dixie style
Others star thru and cloverleaf
In the middle trade your wave and lock it
Chain reaction . . . swing thru
Slide thru . . . roll to face
Pass thru . . . right and left grand
Promenade home

Sides wheel thru . . . star thru . . . pass thru
Tag the line . . . to the right
Centers trade . . . couples circulate
Cross over circulate . . . turn and deal
Pass thru . . . U turn back . . . star thru
Ladies trade . . . bend your line
Right and left thru
Lady lead Dixie style . . . acey deucey
Left allemande . . . right and left grand
Promenade home

Sides star thru . . . double pass thru
Peel off . . . curlique
Now split transfer the column
Gentlemen trade
Girls turn back . . . couples circulate
Boys will trade . . . couples circulate
Cast a shadow
Right and left grand . . . promenade home

Sides star thru . . . double pass thru
Horseshoe turn . . . curlique . . . split circulate
Quarter thru . . . swing thru
Boys run . . . couples circulate
Boys go twice
Girls quarter thru in the middle
Diamond circulate . . . flip the diamond
Girls trade . . . all swing thru
Extend . . . right and left grand
Promenade home

Sides wheel thru . . . veer left
Girls hinge . . . six by two acey deucey
Flip your diamond . . . ladies trade
Pass the ocean . . . ladies trade
All eight circulate . . . box the gnat
Right and left grand . . . promenade home

Sides star thru . . . right and left thru
Roll a half sashay . . . pass thru
Half breed thru . . . pass to the center
Curlique . . . girls run . . . pass thru
U turn back . . . left allemande
Curlique . . . boy run right
Bow to the partner

THE NEXT YEARBOOK

The dance material that appears in the Workshop section each month will eventually be reprinted in a single volume, complete with index. This is an every-other-year project and the next yearbook containing the dances from the 1982 and '83 issues of SQUARE DANCING is scheduled to be released in December, 1983. Note: We said '83.

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CALLER of the MONTH



Bud Whitten, Rex, Georgia

WHEN THUNDERBIRD ROMP gets underway this month in Valdosta, Georgia, Bud Whitten will be up there on stage sharing the calling honors with fellow recording artists. Bud has turned out close to 20 records for Thunderbird, the most recent being Texas Tea.

The future includes the possibility of Bud calling on a full time basis, allowing more time and energy for special events. A Caribbean Tour is now being scheduled for 1984 and the years will mark the Whittens' 20th in the activity. Bud and Alice were introduced to square dancing in California. Neighbors invited them to their graduation and they were so fascinated by the music and Earl Johnston's calling, they signed up for lessons. It was at an after-lesson party that Bud tried out a favorite singing call (by himself, in the garage, where, by chance, there was a practice calling rig). What happened? Right! He'd been overheard and at the next dance was asked to call one . . . all of which ignited a firm desire to become a good caller.

Caller school followed and Bud cites Bob Van Antwerp's way of instruction and code of ethics as providing a hard guideline that has since saved many a situation. He fondly recalls

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the help and support of Chuck Raley, and does not hesitate to give top credit to his wife for any acquired success because she was always there when needed — "Alice put me together and got me to the dance more times than I care to recall."

Bud has taught thousands to dance and assisted some to become callers. Working for the Telephone Co. necessitated a number of job transfers which did not, however, deter his calling career. In Illinois, Bud was caller for five clubs. Another change, to New England, included a callers clinic to absorb the techniques of more advanced levels of calling with the help of Lee Kopman, Earl Johnston and Al Brundage. Among three clubs called for in this area was the Town Howlers, the oldest club in Rhode Island, started by Dick Leger over 30 years ago. In '79 it was off to the Atlanta area where the Whittens hope to stay. Currently, Bud calls for the Rebel Reelers in East Point and the South Cobb Yellow Rocks in Mabelton.

Bud Whitten's outlook on the square dance world as it is today has not changed since the early years. He says, "We love it — nothing can hurt an activity made up of such fine people. The only ones who could spoil square dancing don't make it through the lessons."

LETTERS, *continued from page 3*

and is very much appreciated in this corner of the world. I'd also like to thank the Americans and Canadians who attended the 12th Commonwealth Games Jamboree in Brisbane. What a treat it was to see quite a band of them at our club in Lewantin the following Saturday night.

Rita Stewart
Noosa Heads, Queensland, Australia

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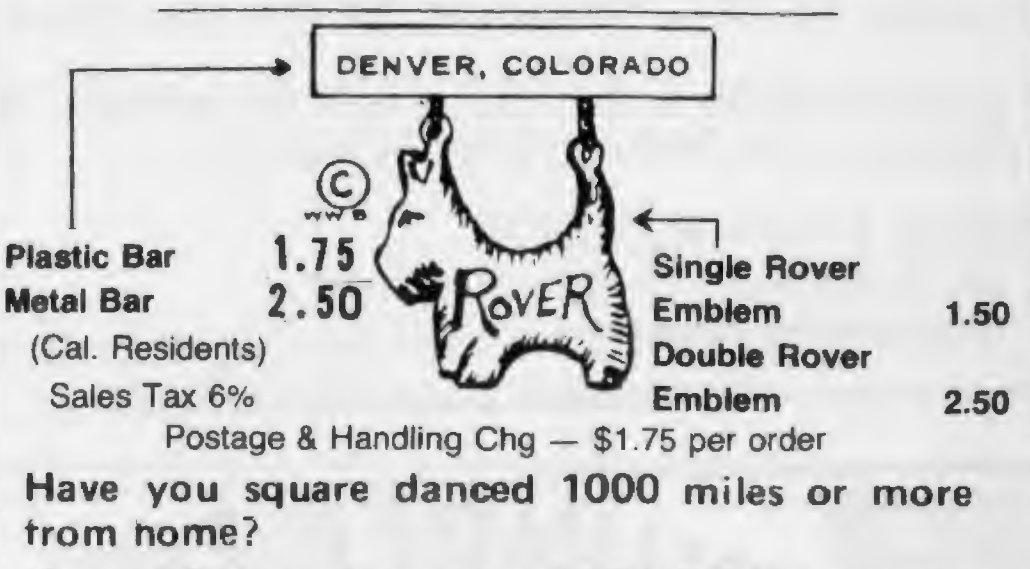
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Dear Editor:

In our West Texas area, population is scattered and people sometimes drive for 150 miles to a good square dance. We did this in December. When we arrived, the caller (a professional from a metropolitan area) called a "gimmick dance." Not a single tip was just plain, good square dancing. Every tip had such things as progressive squares, scatter promenade, squares of six couples, etc. Needless to say, we left early, feeling we had wasted our time and money. We have run into similar situations before. Could we not urge the clubs or the callers to advertise the kind of dance they are going to have and then stick to it? Then a person could decide ahead of time whether he wanted to go or not.

Mel and Coleen Palmer
Colorado City, Texas

Dear Editor:

I've been receiving your magazine since the 60's. I was a caller but since my retirement six years ago, am doing only charity work with senior citizen centers, etc., in Florida. I wouldn't miss a single month of your magazine. I do have one gripe. I recently bought $60 worth of round dance records. Nearly forty percent were reissues with a different name only. I think that's a shame.

Al Biz
Bradenton, Florida

Dear Editor:

I am quite impressed with the high quality Sets in Order (I can never get used to calling it SQUARE DANCING) has maintained over the years. I've been getting it since 1958. We take the current issues to our clubs and they always create a lot of interest. The recent workshop figures by Jack Lasry and the modu-



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lar choreography by Cal Campbell were excellent. My only suggestions for improvements would be a full listing of current releases (even if the print had to be smaller) and a tougher record review.

Don Higgins
Willowdale, Ontario, Canada

Dear Editor:

We agree with you on many subjects: No rough handling; forget the kicks and bumps; keep it simple so everyone can have fun, etc. Our caller, Bill Schmidt, of Dorrance belongs to Callerlab and stresses to his dancers so many points in your magazine. Keep up the good work.

Leo and Maye Dockendorf
Russell, Kansas

Dear Editor:

Just finished dancing to the 1983 Premium Plus record which was thoroughly enjoyed by all — some top calls and an excellent balance of voice to music.

Jim Heard
Nanaimo, British Columbia

On behalf of all the callers who participated in these records, the record companies who shared their music and our staff who put it all together, we thank you. — Editor

Dear Editor:

We are pleased to report that Art Shepherd came through his heart surgery splendidly and is now back at work full time. Geoff Hinton did a fantastic job during the year, covering the whole club program of four nights a week while Art was away. Art and Geoff graduated their 1982 class in early December and two nights later had an introductory night which had 34 squares jamming the floor. I would imagine that about 12 squares will be

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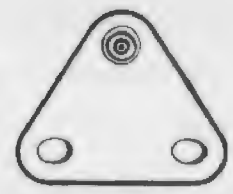
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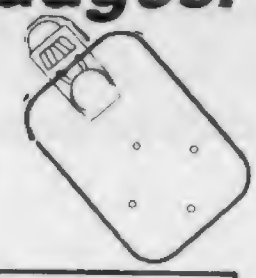
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regular dancers but nevertheless our dancers have obviously gotten out and marketed their product and brought their friends along. There will be further such nights at the end of February as the new class gets ready to start.

Gwen and Gordon Nuttall
Christchurch, New Zealand

We've always said that word of mouth is the best salespiece for square dancing. You folks certainly have proved this. Congratulations and best wishes for another outstanding year of dancing in your part of the world. — Editor

Dear Editor:

The officers of our club are grappling over how to evaluate students upon graduation from Basic and Mainstream classes. We have seen many students graduate and fail miserably when entering into club dances. Our application form for membership has a notation requiring certification by the caller and the Executive Board. This certificate has me concerned. Most Board Members feel they can observe a student during the class stage and decide on their ability to dance at the club

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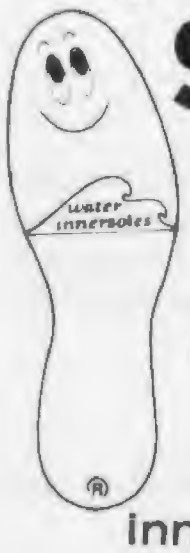
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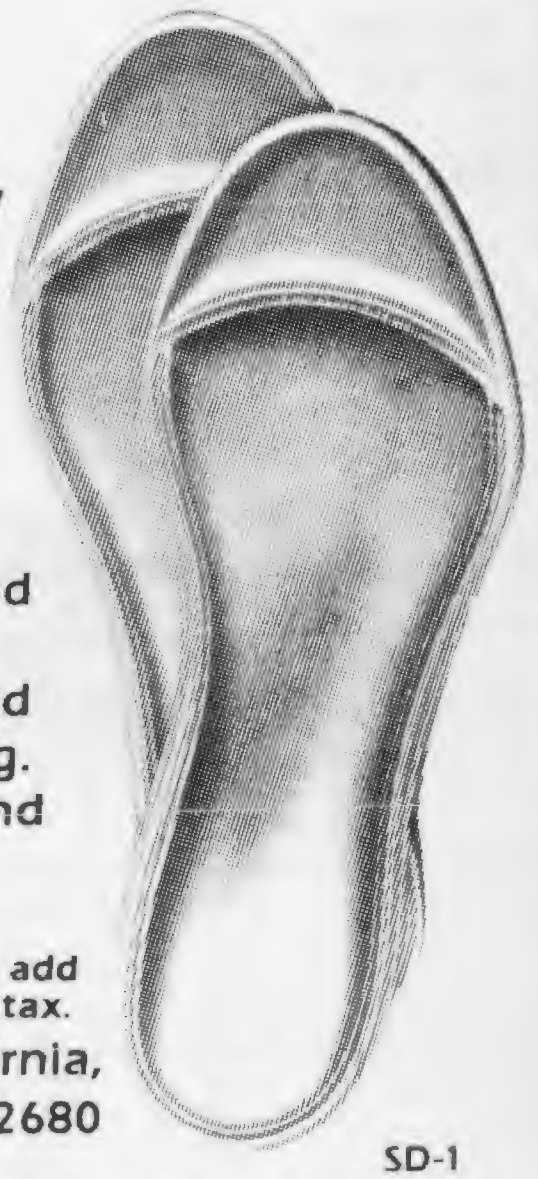
level. Maybe this is all the criteria needed but we would appreciate counsel on this subject.

Evan Bourne, Jr.
Universal City, Texas

Certainly dancing ability is important for new dancers to hold their own in a square. However, as you have probably discovered, it's a combination of things that makes a good dancer. Give me the individual who has a sense of humor, who, though he may make mistakes, learns by them and improves his dancing as a result, who is friendly, who does not turn up his nose at those who seem to be having problems and who shares in club activities and responsibilities and I believe you'll find a good club member. We also should look carefully at any decision about not accepting a new graduate, who has stayed through an entire class, and who might be truly hurt. I imagine this decision cannot be made on observation alone but should be something worked out between club and caller/teacher and with some understanding given to the class members as they enter the class — not as they leave it. — Editor

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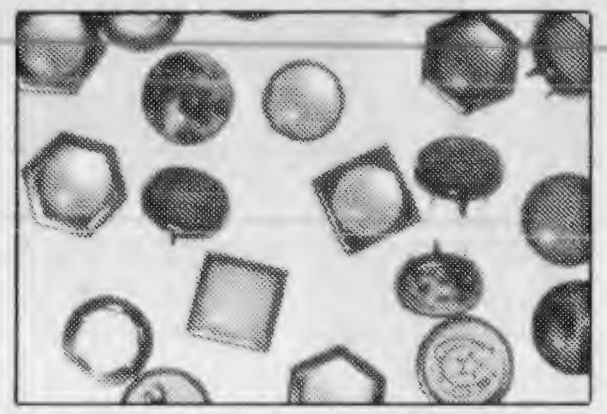
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Dear Editor:

My husband and I cannot understand why Callerlab selected Grand Spin as a Mainstream Quarterly Selection. Isn't one of the purposes of Callerlab to standardize square dance moves? Now they release a variation of a move we have personally been dancing for 15 plus years. I feel it is unfair to the original author of the Grand Spin to have his move altered.

Lorraine Koppenhaver
Columbus, Ohio

The only Grand Spin we know is the one we ran in the magazine in June and July, 1967, and again in June, 1981, and April, 1982. I must admit I'm not aware of the variation you refer to. I do know it's not Callerlab's intention to confuse a movement. Any readers care to comment? — Editor

Dear Editor:

The Soo-Z-Q-s of Sault Ste Marie, Michigan, and Canada is an international club. We will be celebrating 25 years. We would like to know how many international clubs there are

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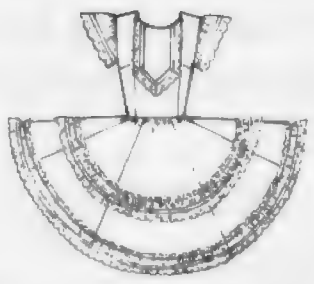
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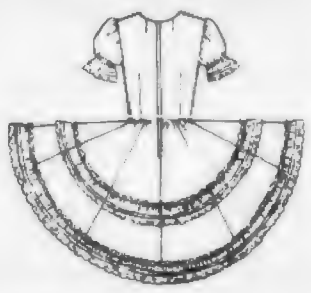
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Now that's looking ahead. Anyone have a 1986 calendar we may borrow? — Editor

TRAVELING? National callers travelling through the Colorado West region are invited to contact the Colorado West Area S/D Council, PO Box 1171, Grand Junction, CO 81502. Send resume and/or audition tape to the attention of Howdy Martsolf.

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ON THE RECORD and



SINGING CALLS

WILD SIDE OF LIFE — Blue Star 2188
Key: F Tempo: 128 Range: HD
Caller: Johnnie Wykoff LC
Synopsis: (Break) Four ladies chain three quarters — turn and rollaway — circle left — halfway around left allemande — weave — swing — promenade (Figure) Heads square thru four — right hand star with sides — heads star left one time — right and left thru — rollaway — turn thru — left allemande — swing — promenade.
Comment: A very familiar melody that most callers and dancers will recognize by a different title. The figure offers a simple dance for most dancers. Johnny does a nice job as usual. Figure plus music plus caller makes this dance above average. Rating: ☆☆☆

TEXAS FIDDLE SONG — Hi-Hat 5051
Key: D & E Tempo: 128 Range: HB
Caller: Tom Perry LA
Synopsis: Complete call printed in Workshop.
Comment: This release really has a square dance lilt that seems to have strayed from

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

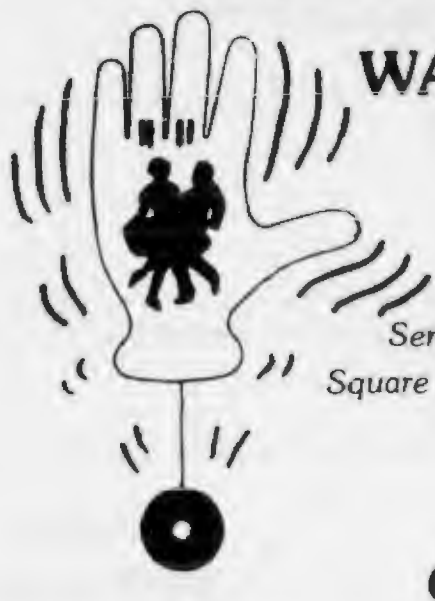
some of the recent square dance tunes and recordings. The use of a good fiddle and old fiddling tunes makes this a worthwhile buy. Has an average figure though there is a tea cup chain used in the break. Well done.
Rating: ☆☆☆☆☆

LIFE OF A SQUARE DANCE CALLER — Mountain MR22
Key: C Tempo: 130 Range: HB Flat
Caller: Dean Fisher LG
Synopsis: (Break) Left allemande — do sa do — men star left — turn thru — left allemande — swing — promenade (Figure) Heads square thru — do sa do corner — touch one quarter — swing thru — centers trade — boys run right — star thru — dive in — square thru three — swing corner — promenade.
Comment: A dance with a moving, rhythmic beat that makes you want to dance. The figure is Mainstream all the way and the calls are easy to execute. Musical accompaniment is above average. Rating: ☆☆☆

I CAN'T SEE TEXAS — ESP 308
Key: C Tempo: 130 Range: HE
Caller: Paul Marcum LE
Synopsis: Complete call printed in Workshop.
Comment: Excellent musical background. The figure is closely timed and has enough movement to make it interesting with half tag, walk and dodge and coordinate. An overall good release that has drive to it. Rating: ☆☆☆☆☆

SUMMER RAIN — Blue Ribbon 234
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Jerry Hightower LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A nice beat, well established musical backing and called well in a relaxed manner by Jerry. The figure is not unusual but danceable Mainstream. A middle of the evening relaxer. Rating: ☆☆☆☆

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JP 301 "All Of Me" (Loehrs)
JP 302 "No Love At All" (Loehrs)

FOOL HEARTED MEMORY — Hi-Hat 5052
Key: G Tempo: 128 Range: HB
Caller: Ernie Kinney LG
Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave (Figure) Heads promenade halfway — down middle right and left thru — square thru four — right and left thru — rollaway — pass thru — U turn back — swing corner — left allemande — promenade.
Comment: A smooth dance. The music is good and Ernie does the call in an enjoyable, relaxed manner. Melody line is not too difficult for callers. Rating: ☆☆☆

ALABAMA JUBILEE — Four Squares 798
Key: D Tempo: 130 Range: HD
Caller: Earl Rich LD
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three right and left thru — sides promenade halfway — down middle square thru four hands — right and left thru — rollaway half sashay — turn thru — left allemande — promenade.
Comment: A revival of a real favorite for many years in square dance circles, ever since it was done by Joe Lewis. A heavy bass beat

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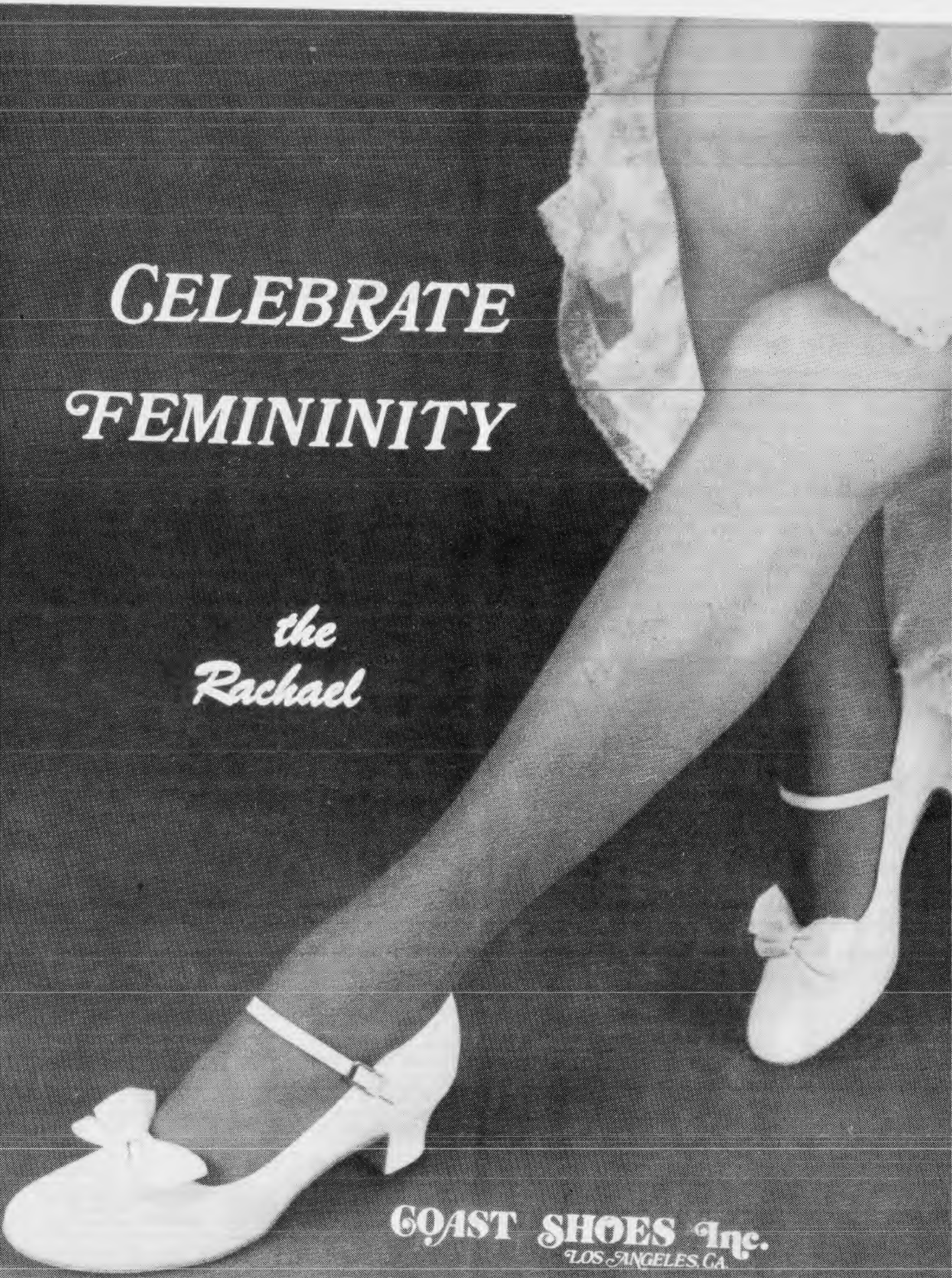


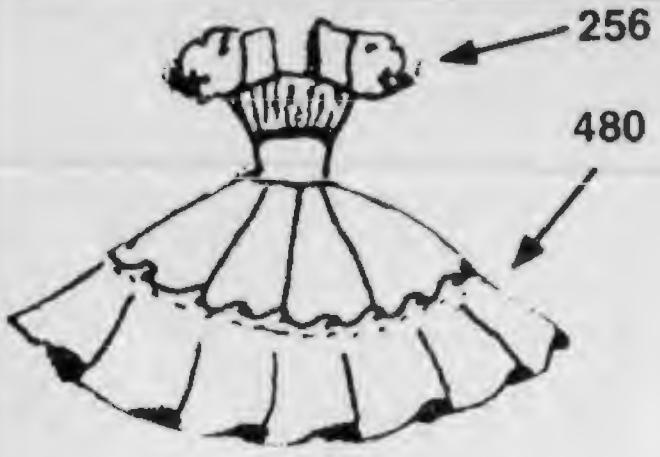
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may require some adjustment in the tone controls. Earl does a nice job and music background is above average with a simple figure easily executed. Rating: ☆☆☆

MISTY MOONLIGHT — Quadrille 816
Key: B Tempo: 128 Range: HD Sharp
Caller: Gary Mahnken LB
Synopsis: (Break) Sides face grand spin (Figure) Head ladies chain across — curlique — boys run to right — circle up four — make a line — curlique — coordinate — bend the line — star thru — pass thru — trade by — swing — promenade.

Comment: This tune gives the impression of a ballad adjusted for square dancing and the melody to this reviewer is average. Callers must be able to adjust their metering to get words in, in some places. Gary uses his voice nicely in this recording. Rating: ☆☆☆

KANSAS CITY LIGHTS — Blue Star 2185
Key: D Tempo: 128 Range: HD
Caller: Rocky Strickland LD
Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle — left allemande — weave — do sa do — promenade (Figure) Heads square thru four — do sa do

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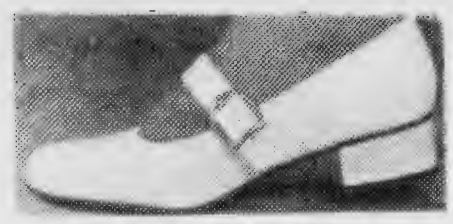
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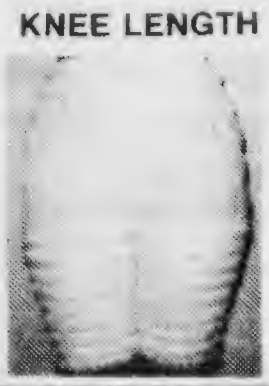
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corner — curlique — scoot back — boys run — star thru — dive in — square thru three — swing corner — promenade.

Comment: Rocky comes across nicely with vocal accompaniment. The figure is well timed and very danceable. Overall, the release is above average. Rating: ☆☆☆

CAROLINA IN THE PINES — Blue Star 2187
Key: A Tempo: 128 Range: HD
Caller: Vernon Jones LE

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — in the middle square thru four — swing thru — spin the top — curlique — boys run right — trade by — swing — promenade.

Comment: The figure was well-timed but the music considered to be only average for this Blue Star release. Dancers voted average in the overall consensus of opinion.Rating: ☆☆

WHEN YOU FALL IN LOVE — Hi-Hat 5049
Key: C Tempo: 128 Range: HC
Caller: Ernie Kinney LG

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — allemande left corner — weave ring —

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swing own — promenade (Figure) Heads square thru four hands — meet corner swing thru — boys run — fan the top — girls trade — wheel and deal — sweep a quarter more — dive in curlique — box circulate twice — swing corner — promenade.

Comment: This release offers a figure that has enough movement to keep dancers awake and enjoying the dance. Music is smooth. Tune is not difficult to handle. There are also Plus and Advanced figures as alternates.

Rating: ☆☆☆☆

FOOL HEARTED MEMORY — ESP 111
Key: B Flat Tempo: 130 Range: HD
Caller: Elmer Sheffield LB Flat

Synopsis: (Break) Circle left — left allemande — box the gnat — four ladies promenade inside two times — swing — promenade (Figure) Heads square thru — meet sides make a right hand star — heads star left one time — right and left thru — swing thru — swing thru again — swing corner — promenade.

Comment: A nice melody line, good music. The background voices assist in this record. Figure is most danceable and the dancers enjoyed it. Figure is Mainstream and can be accomplished by new dancers as well.

Rating: ☆☆☆☆

JAMBALAYA — Bogan 1340
Key: B Flat Tempo: 132 Range: HD
Caller: Joe Robertson LB Flat

Synopsis: (Opener) Circle left — allemande left — do sa do partner — men star left — turn partner right — allemande left — promenade (Figure) Four ladies chain — three quarters — heads promenade halfway — lead right circle four — make a line — load the boat — swing — promenade (Middle Break) Circle left — allemande left — do sa do partner — men star left once around — turn partner right — allemande left — promenade (Ending) Allemande left — do sa do partner — men star

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left — once around turn partner right — allemande left — promenade.

Comment: Another reissue that seems to have been done many times previously. It's a fast moving figure and the dancers had to hustle. Load the boat is used and helps to update this release. Rating: ☆☆☆

HEARTBREAK EXPRESS — Kalox 1273
Key: B Tempo: 130 Range: HB
Caller: Jon Jones LB

Synopsis: (Break) Four ladies chain — rollaway and circle left — rollaway and circle left — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru down the line — boys run right — ferris wheel — center two pass thru — curlique — scoot back — swing corner — promenade.

Comment: A nicely timed figure in this release with above average instrumental. Lots of rhythm. Jon seemed to enjoy what he was doing, as did the dancers who checked it out. The hardest movements are curlique and scoot back. Rating: ☆☆☆☆

CONEY ISLAND WASHBOARD GAL — ESP 503
Key: F Tempo: 130 Range: HD
Caller: Bob Newman LD

Synopsis: (Break) Walk around corner — do paso — allemande thar — slip the clutch — left allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru four — right hand star — heads star by the left — halfway to opposite — right and left thru — veer left — couples circulate once — half tag — swing — promenade.

Comment: A good recording with a strong rhythm. The tune has been around awhile but this is probably the best recording of all. The figure is danceable, well timed and not difficult. Rating: ☆☆☆☆

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Snow Deer/Dance All Night	KAL	1277
FLIPS		
A Smile Will Go A Long Way — F. Lane	DR	670
Bill Bailey — J. Walter	BA	602
Bobby McGee	JP	112
Bouquet of Roses — C. Anderson	GS	718
Bo Weevil — J. Rash	SR	1020
Every Street's A Boulevard — K. Bower, J. Haag, B. Main, G. Shoemake	CH	3507
~~Fire On The Mountain — R. Baldridge~~	DE	6
Gonna Have A Party — D. Williamson	RB	286
Hangin' Around — M. Flippo	BS	2197
Hey Baby (patter) — R. Marion	ST	P124
Honey I've Got To Thank You For That — F. Lane	DR	672
Hooked On Elvis — W. Driver	RR	169
I Don't Live There Anymore — J. Wykoff	BS	2194
I'm Gonna Make It After All — V. Weese	MR	24
I'm Telling Me A Lie — J. Henderson	BM	051
It Ain't Nothing But Love — R. Mineau	BM	050
It's Like Falling In Love — R. Dunbar	RB	288
It's Who You Love — D. Lipscomb	PR	1061
I've Got You To Thank For That — J. Saltel	CHNK	055
I Wish You Could Have Turned My Head — J. Jones	RBS	1270
Li Le Li Le — D. Barker	GS	719
Love's Gonna Fall Here Tonight — C. Satterthwaite	RB	287
Love Never Dies — T. Richardson	PP	112
Medley — K. Bower, J. Haag, B. Main, G. Shoemake	CH	3506
Mississippi — A. Stevens	DR	669
Nickles and Dimes — T. Frye	ST	201
Swingin' — M. Hoose	RBS	1271
Sing-A-Long Record — J. Beaird	L8	16
Some Memories Just Won't Die — B. Wise	HH	5055
Take Me Home Country Roads — J. Wykoff	BS	2195
That's What Life Is All About — D. Bayer	RB	281
West Virginia Memories — M. Flippo	BS	2196
What More Could A Man Need — M. Clausing	MR	23
Where The Sun Don't Shine — D. Davis	BOG	1342
Wheels Contra — B. Howell	GR	16015
You Take The Leaving Out of Me	JP	213
You Were On My Mind — B. Keefe	BA	402
You Were Always On My Mind — T. Frye	ST	202
ROUNDS		
Beautiful Kentucky Waltz	SR	0003
Chicken Talk (samba)/Hello Fun (mixer)	BEL	308
Dream/Cuddle Up (double band-cues)	RB	908
Dreams of Yesteryear/cues	GR	14273
Neapolitan Waltz/cues	GR	17027
Paul Jones Mixer/Whispering Mixer	BS	2190
Twilight/cues	GR	17022
Walk With Billy/cues	GR	17026
Teaching Series— Fishtail sequence	GR	15040

HEARTBROKE — ESP 114
Key: D Tempo: 128 Range: HD
Caller: Elmer Sheffield LD
Synopsis: (Break) Circle to left — men star by right — left allemande — come back box the gnat — four ladies promenade inside — swing own — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep a quarter more — pass thru — right and left thru — swing thru — boys run and half tag — swing corner — promenade.
Comment: Good musical accompaniment. The figure is not unusual but the melody and rhythm makes this an interesting release. Well called. Rating: ☆☆☆☆

HOOKED ON COWBOY CLOTHES AND COUNTRY MUSIC — Blue Star 2186
Key: C Tempo: 128 Range: HC
Caller: Marshall Flippo LC
Synopsis: Complete call printed in Workshop.
Comment: A good release with nice beat. Overall good calling with an assist. Figure is very danceable, well timed and the tune is not difficult. Dancers enjoyed. Rating: ☆☆☆☆

BUMMING AROUND — Kalox 1272
Key: E Flat Tempo: 140
Music: Kalox Rhythm Boys
MISSION BELLS — Flip side to Bumming Around
Key: B Flat Tempo: 126
Music: Kalox Rhythm Boys
Comment: "Bumming Around" definitely should be slowed for better presentation. This was very popular a few years ago and should be given a try by callers now. "Mission Bells" is a slower relaxed version that will be enjoyed by all dancers. This reviewer leans toward "Bumming Around" due to length of "Mission Bells" figure and memory work. Rating: ☆☆☆

ONE IN A MILLION — Rocket 102
Key: G Tempo: 130 Range: HC
Caller: Bill Knecht LA
Synopsis: (Break) Circle left — left allemande — do sa do — gents star left — turn thru — left allemande — promenade (Figure) Four ladies chain across — heads promenade halfway — walk in square thru four hands — make a wave — swing thru once — swing thru again — swing corner — promenade.
Comment: The melody line may be something the caller will have to establish before calling. Figure is average but the music is above average without heavy instrumentation.
Rating: ☆☆☆



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Caller: Jack Lasry
Comment: The Basic series executed by Jack is well done and well planned. There is a need for these practice records. Callers can try them on their dancers as the clarity is good for floor level. Rating: ☆☆☆☆

A1 SERIES — Square Tunes 700-701
Caller: Jack Lasry
Comment: For those dancers wanting extra practice in the A-1 category this series of calls will implement their callers teaching. Good for basement, patio and recreation room dancing. Recommended. Rating: ☆☆☆☆

A2 SERIES — Square Tunes 800
Caller: Jack Lasry
Comment: Again, for those in this echelon of dance movements, a well called series. The figures are well thought out. They move and time out very nicely. A good overall series. Rating: ☆☆☆☆

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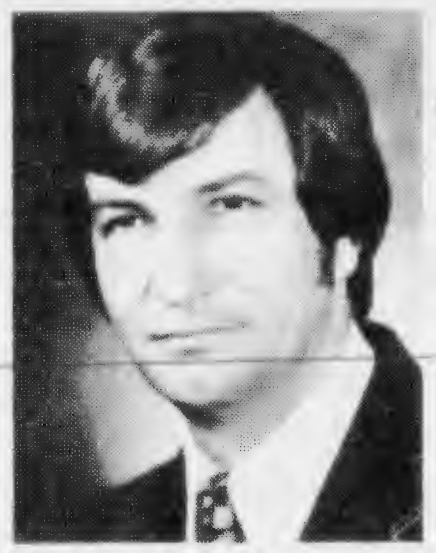
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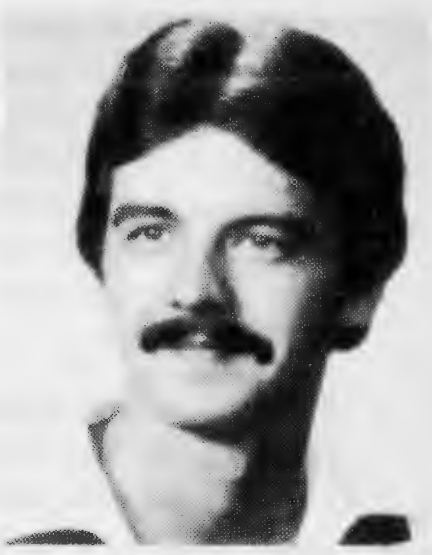
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ESP 309 Good Ole Days by Paul
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ESP 104 Preaching Up A Storm by Elmer
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LETS, *continued from page 17*

develop." In his final remarks at the wrap up session Bob also stated "there are always more leaders than followers at LETS — everyone is a leader. The potential is in us all; it only needs to be developed. This development process can be done through sharing ideas and in reaching out to involve others in our club and association activities. Most dancers are just waiting to be asked to help." He challenged all to go out and affect other dancers with a more positive attitude.

We tend to agree with the people from LETS that "something magical happens when a group of dancers gather for a weekend to express their concern and share their ideas, the ways and means of ensuring the future of their favorite pastime — square dancing."

FUTURE, *continued from page 20*

allemande left. Find out what mirror image means. It's probably the most important segment of calling. Be prepared.

Obtain some self-evaluation sheets. Have an experienced caller listen to your hash tape and a singing call or two and evaluate your calling. Remember that later on when you are conducting classes you will always be expected to be there regardless of circumstances. "Wow, a dance tonight 60 miles away and it's beginning to snow!" Makes no difference, many of your class members will be there, ready to dance. Some dancers will love you; some will not. You will be involved with club politics and a myriad of other little problems. Read Cal Golden's articles on Motivation (Sept/Oct, 1981 issues Square Dancing Magazine) if you really want to make it as a caller. Consider the initial output for equip-

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SCIENCE, *continued from page 25*

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Outside of school, Rocky's Gang has entertained at children's hospitals, retirement homes, elementary through senior high schools, at hotels, on television and at various dance seminars. Last year when the National Dance Troupe of Israel performed in Miami,



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Rocky took his Gang to the show. Afterwards they ended up backstage with the Americans teaching the Israelis simple square dancing and, in turn, learning the hora, Israel's national dance. As a result of this meeting, the Gang has received an official invitation to participate in the International Folklore Festival in Haifa, Israel, July 30-August 8. All expenses will be taken care of once they arrive in Israel but the Gang must raise the necessary funds to fly there. Official State Department approval has been given to the venture but because of the unstable atmosphere in the Mideast, the local School Board has not been able to grant their backing, thus hampering fund-raising efforts.*

Rocky's Gang hopes that somehow it will work out for them to represent the United States in Israel next summer. In the meantime they are dancing up a storm, while learning their science in a very innovative manner.

*Anyone interested in further information may contact Morton (Rocky) Raisen, PO Box 441774, Miami, Florida 33144 (305) 266-5268.


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CONVENTION, *continued from page 48*

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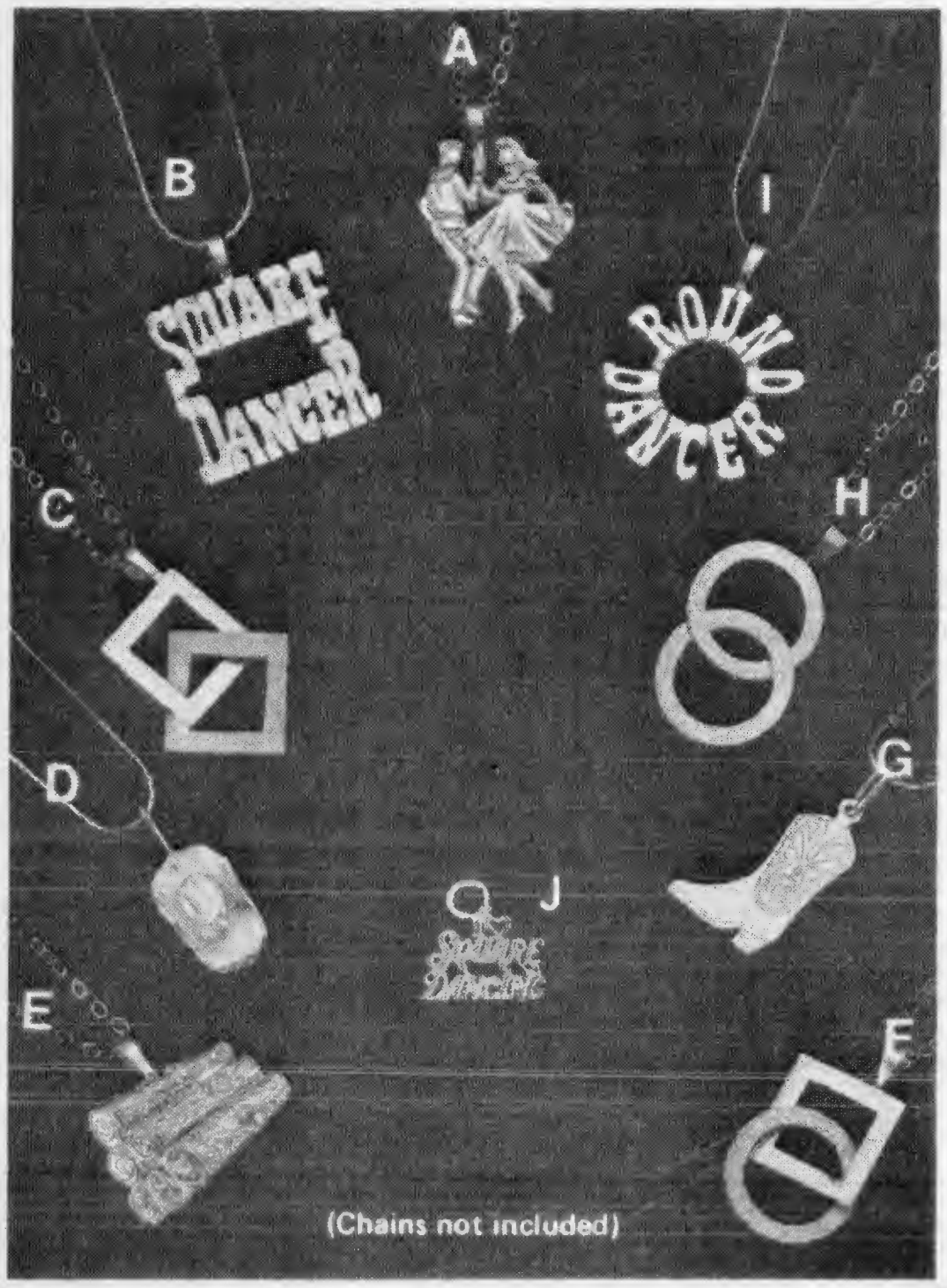
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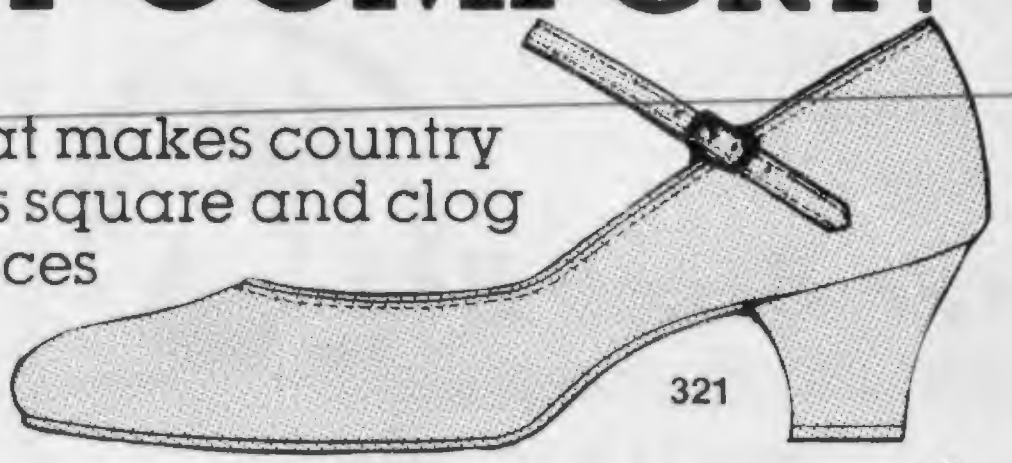
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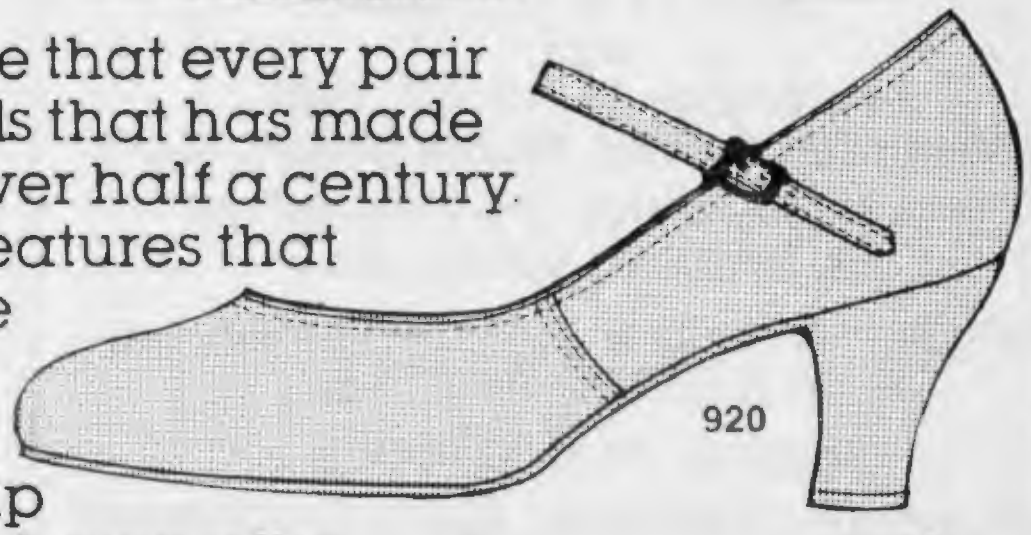
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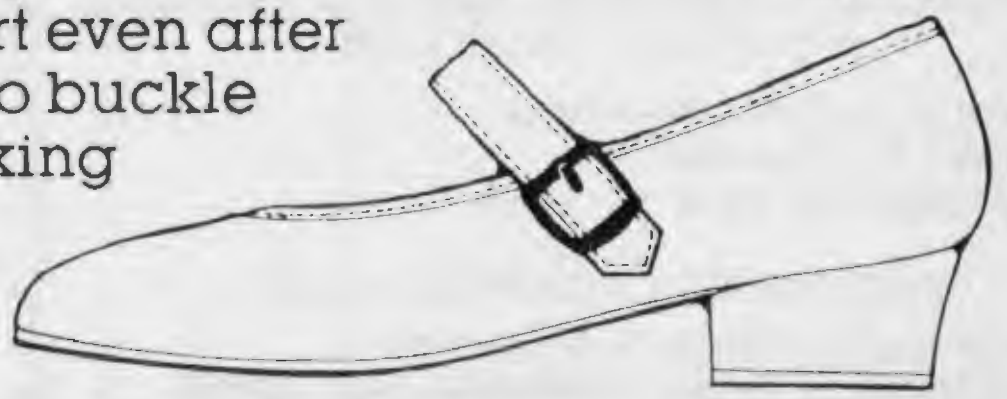


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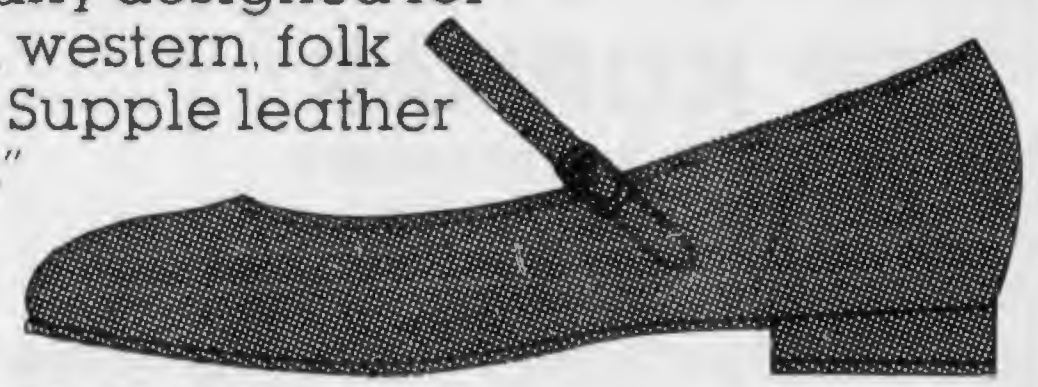


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Mar. 4-5 — 28th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, MS — 579 Sykes Rd., Jackson 39212

Mar. 4-5 — 30th Annual Azalea Trail Festival, Mobile Municipal Auditorium, Mobile, AL

Mar. 4-5 — 10th Annual Hoover Dam Festival, Las Vegas, NV

Mar. 4-5 — 14th Annual Maple Sugar Festival, South Burlington High School, Burlington VT (Moore) RFD #3, Milton 05468 (802) 893-2151

Mar. 4-5 — Spring Fling S/D Festival, Norfolk City Arena, Norfolk, VA — 4921 Olive Grove Lane, Virginia Beach 23455

May 4-6 — 33rd Annual S/D Festival, Yuma, AZ

Mar. 4-6 — Wing Ding, Stanislaus County Fairgrounds, Turlock, CA — Box 1632, Oakdale 95631

Mar. 4-6 — 9th Annual Festival, Palm Springs

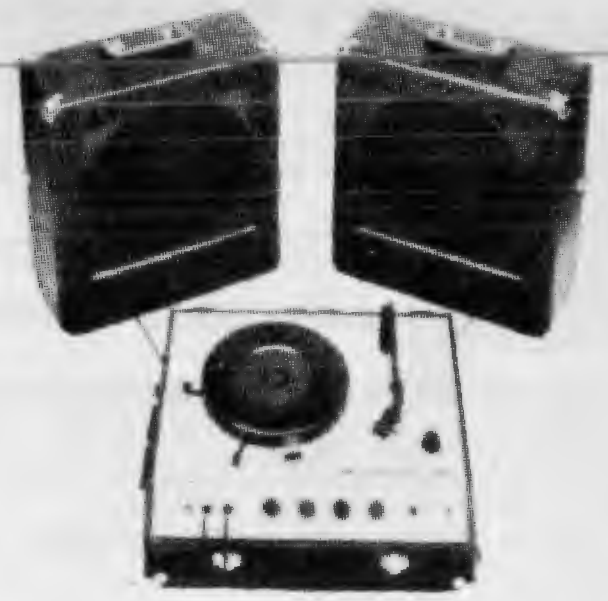
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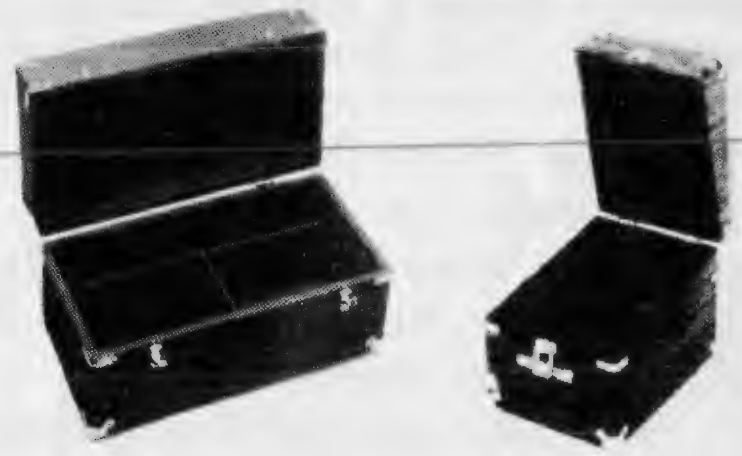
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Mar. 4-6 — New England's 4th International R/D Clinic, Pittsfield, MA — 535 Chaplin St., Ludlow 01056

Mar. 5 — 6th Annual Pot O'Gold Festival, YWCA, Texarkana, TX

Mar. 5 — 2nd Annual Square Dancers' Day, Magic Mountain, Valencia, CA — 4489 Valeta St., San Diego 92107 (805) 395-1050

Mar. 10-12 — 24th Annual WASCA Spring S/D Festival, Sheraton Washington Hotel, Washington, D.C. — 3147 Creswell Dr., Falls Church, VA 22044 (703) 534-1377

Mar. 11-13 — 10th Annual Spring Fling, Mount Boucherie Complex, Kelowna, British Columbia — PO Box 665, Vernon V1T 6M6

Mar. 11-13 — Spring Spectacular, Solvang, CA — (805) 642-5856

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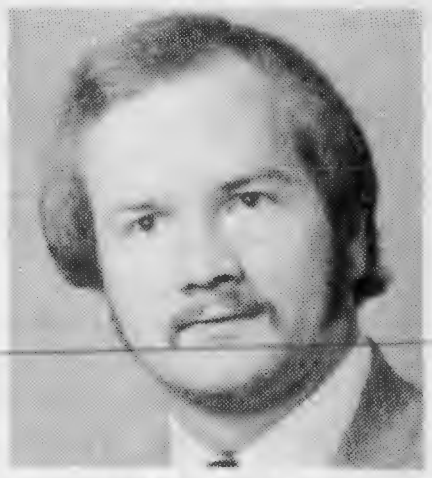
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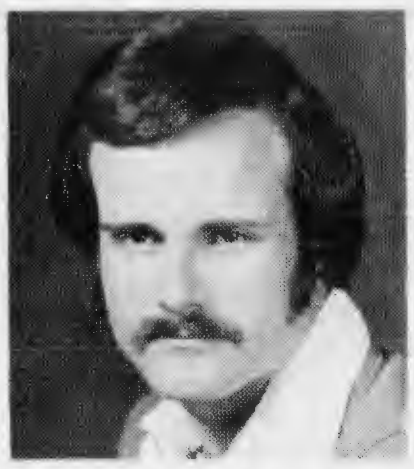
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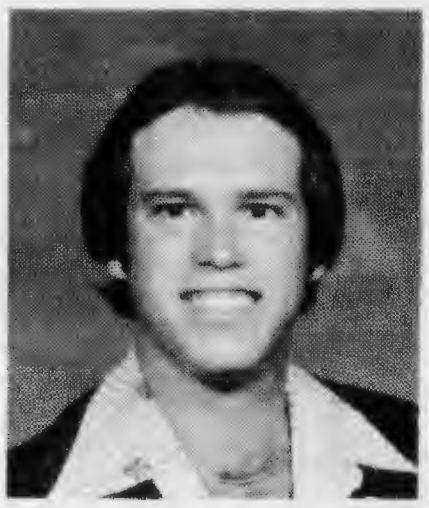
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RR 119 Good Hearted Woman
RR 121 Boogie Grass Band
RR 125 Rhythm Of The Rain
RR 147 Amarillo By Morning
RR 150 Dream Lover
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RR 302 Brandy
RR 303 Smooth 'n Easy/Hot and Sassy
RR 304 Smokin'/Cotton Eyed Joe

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RR 502 Brown Eyes Blue by the Smiths
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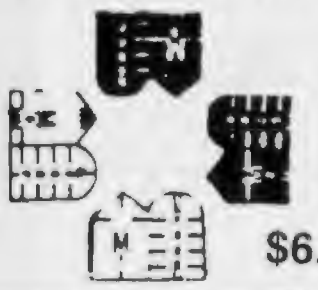
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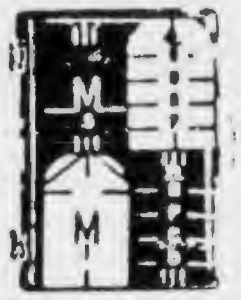
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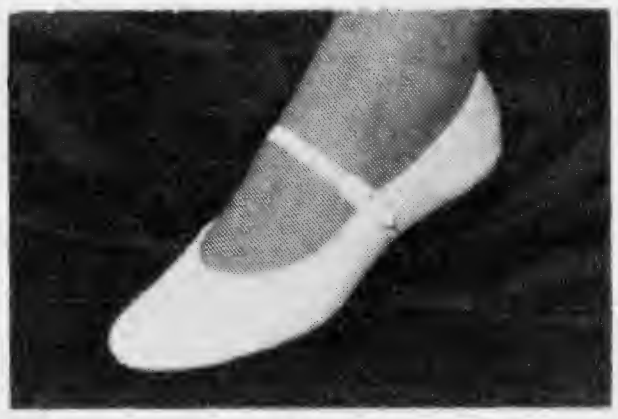
Mar. 12 — St. Patrick's Day Dance, Fairgrounds, Jonesboro, AR
Mar. 12 — Callers Memorial Dance, Marriott Hotel, Atlanta, GA — (404) 435-0022
Mar. 13 — Starlighter's Annual Luau, City Auditorium, Fremont, NE
Mar. 13 — Square Crows 25th Anniversary, Langford Legion Hall, Victoria, British Columbia — 2301 Alicia Pl., Victoria V982E7
Mar. 13 — IDA New Dancer Roundup, Indiana Convention Exposition Center, Indianapolis, IN
Mar. 18-19 — SWASDS Spring Festival, Civic Center, El Paso, TX — 9700 Blue Wing Dr., El Paso 79924
Mar. 18-19 — Thunderbird Romp, Mathis City Auditorium, Valdosta, GA 2111 Hillcrest Dr., Valdosta 31601 (912) 242-7321
Mar. 18-19 — 36th V.O.S. S/R/D Festival, Mesa, AZ
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Mar. 18-20 — 28th European Spring Jamboree, Wuerzburg, Germany

Mar. 18-20 — 6th Annual S/R/D Festival, Pickwick, TN

Mar. 18-20 — 17th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, CA — 2317 Christopher Ct., Bakersfield 93304 (805) 832-1939

Mar. 19 — 17th Annual ORA Spring Swing, Bell Auditorium, Augusta, GA 422 Kemp Dr., Augusta 30909

Mar. 19 — Canal Barge II Dance, Smith Falls and Dist. Collegiate Institute, Smith Falls, Ontario — 269 Lake Ave. E., Carleton Place K7C 1J4

Mar. 19-20 — Spring Festival of Rounds, Lakeland Civic Center, Lakeland, FL — 501 116th Ave., N, Bldg. 3, Apt. 11, St. Petersburg 33702

Mar. 20 — 16th Connecticut S/R/D Festival,

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Mar. 21 — IDA New Dancer Round-Up, Convention-Expo Center, Indianapolis, IN — 7416 E. 700 S., Jonesboro, IN 46930
Mar. 25 — 4th Annual Springtime Clogging Festival, Tallahassee-Leon County Civic Center, Tallahassee, FL
Mar. 25-26 — 24th Tar Heel Square Up, Benton Convention Center, Winston-Salem, NC — 2600 Starnes Rd., Charlotte 28214 (704) 399-5730
Mar. 25-26 — Louisiana 14th Annual S/D Convention, Sheraton Chateau Charles, Lake Charles, LA
Mar. 25-26 — Abilene Area 1st S/RD/D Festival, Abilene, TX
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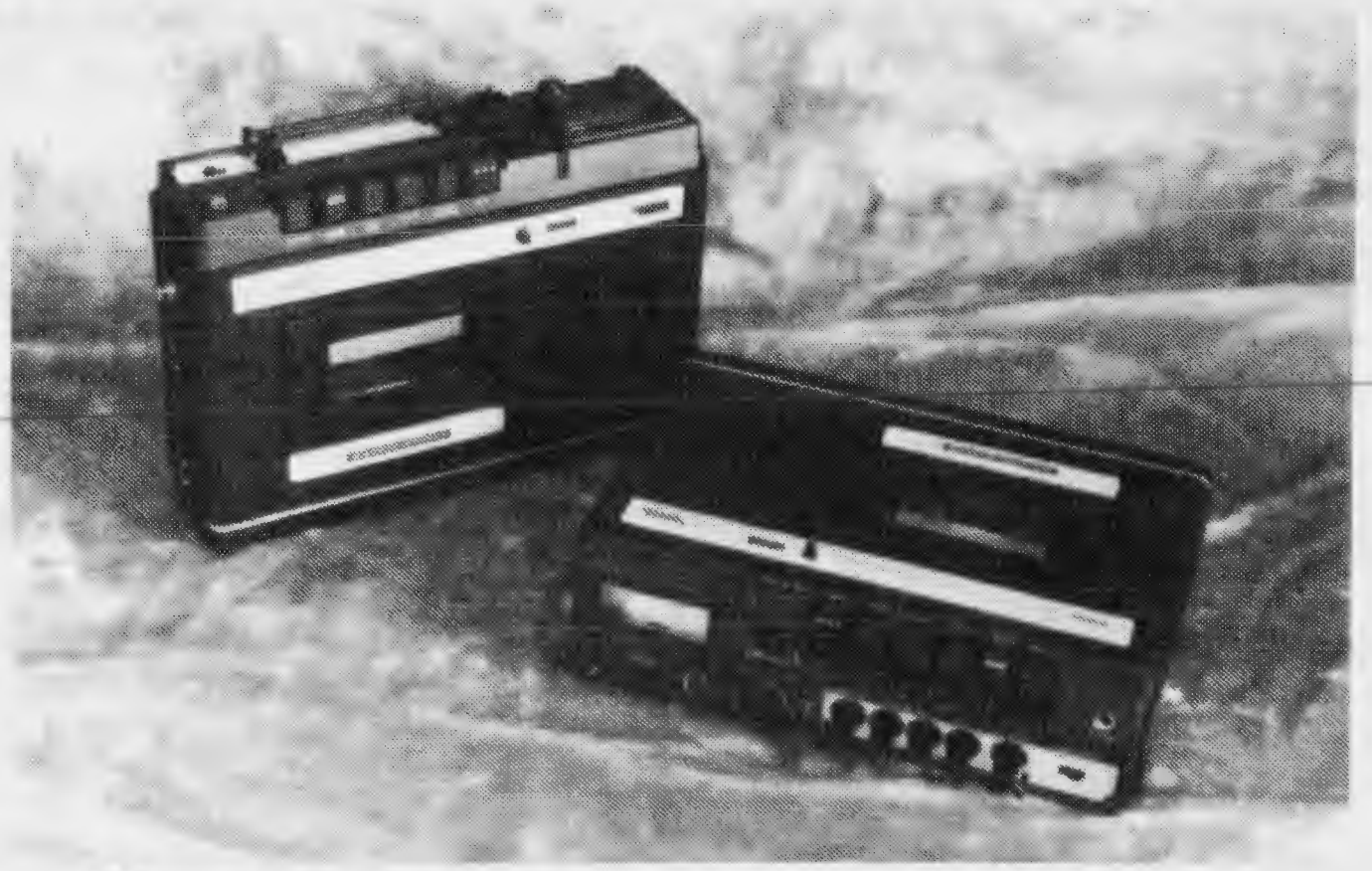
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Mar. 30 — Devils & Darlin's Annual, Cockeysville Jr. High School, Cockeysville, MD — 14401 Cuba Rd., Cockeysville 21030 (301) 667-1166

Apr. 1-2 — Mountain Fling, Cumbres Jr. High School, Los Alamos, NM — (Mountain Mixers) Box 594, Los Alamos 87544

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Apr. 2-4 — Easter Festival, Auckland University, Auckland, New Zealand — 72A Metcalfe Rd., Ranui, Auckland 8

Apr. 3-7 — 1st Jackport Festival East, Resorts International Hotel, Atlantic City, NJ — 924 Niblick Dr., Las Vegas, NV 89108

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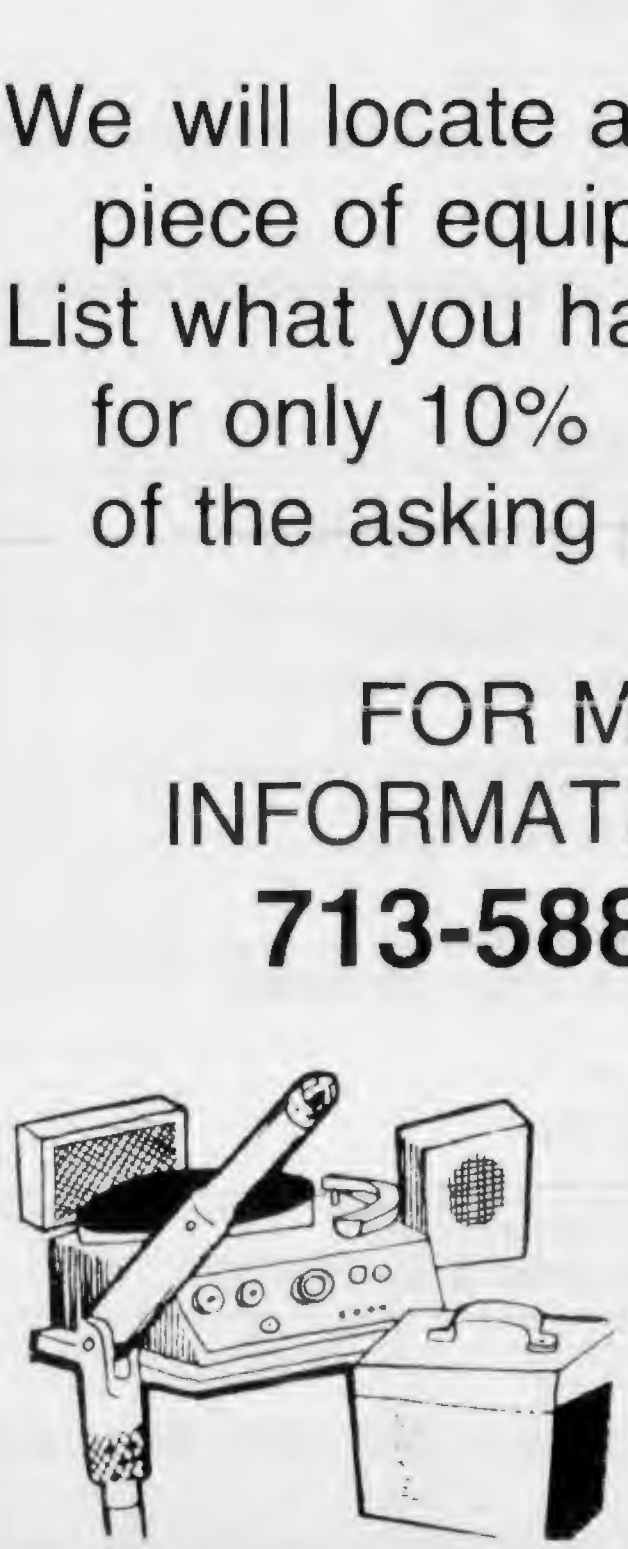
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July 18-24 Marv "K"
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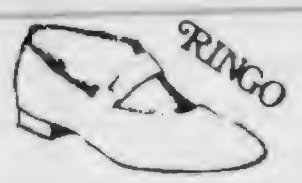
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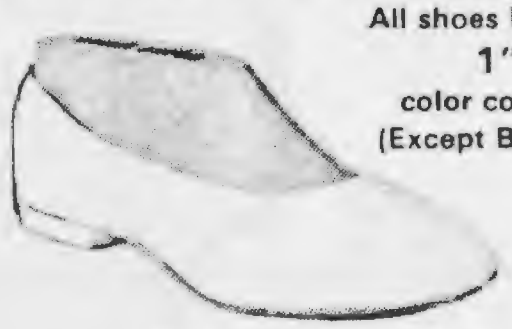
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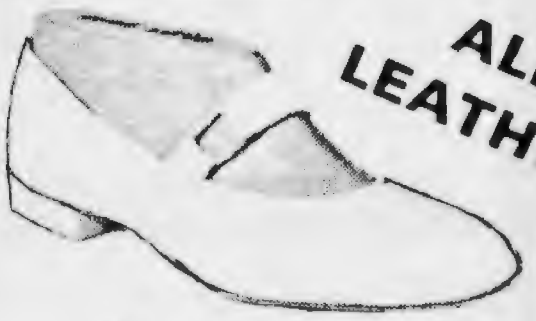
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Apr. 16 — Heart of America Fed. Convention, Trade Mart 1-2, Old Municipal Airport, Kansas City, MO — 4721 Appleton, Kansas City 64133 (816) 356-0782

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Apr. 22 — Alamo Festival, San Antonio, TX

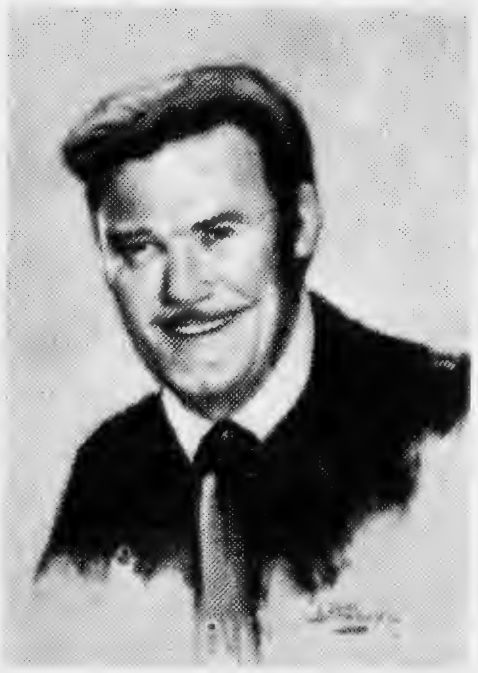
Apr. 22-23 — 14th Annual Azalea Festival, Norfolk Scope, Norfolk, VA — 4649 Miles Standish Rd., Virginia Beach, VA 23455 (804) 464-0066

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DATEBOOK *continued, page 108*

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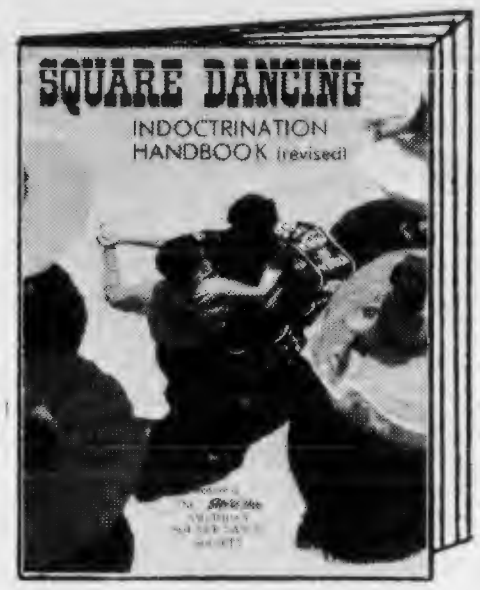
1. Basic/ Mainstream Movements



Plus Movements Handbook temporarily out of print.

Watch this space for news of reprint.

4 Indoctrination Handbook



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11

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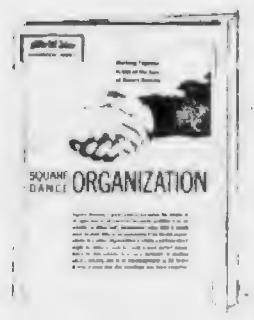
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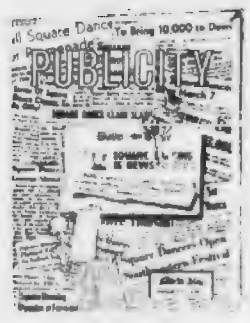
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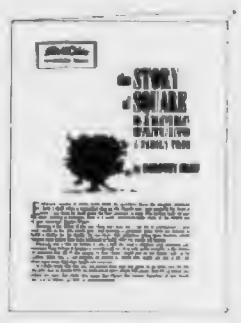
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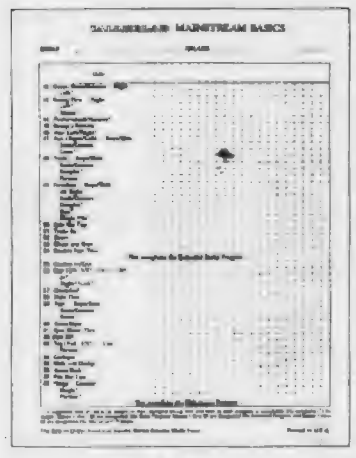
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13.



14



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17



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18



19

13. Non-Dancer Promotional Four-page Flyer ($4.00 per 100 Min. order; $29.50 per 1000) (Postage $1.75 per 100)

14. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.75; Add 50¢ for each additional binder)

15. Basic Check Lists — Corresponding to the 2 Basic Handbooks $1.00 per dozen) (Postage 60¢)

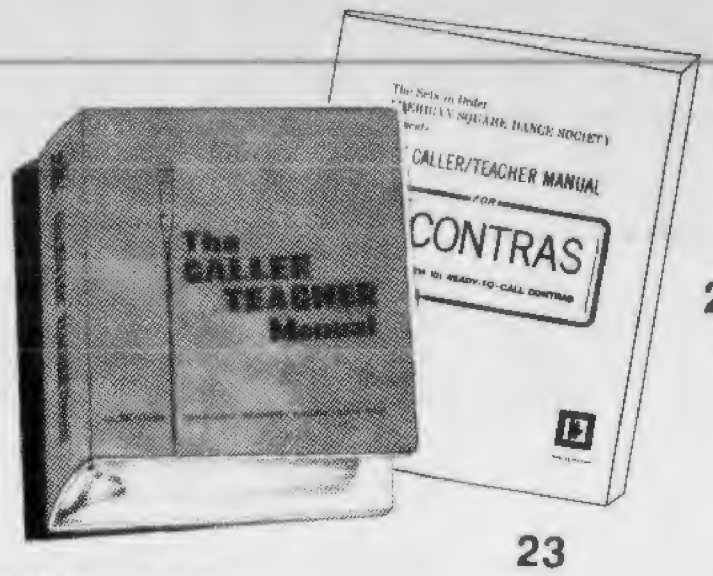
16 & 17. Temporary Name Tags indicate 16 or 17 ($3.25 per 100; minimum order 100) (Plus 70¢ postage per 100)

18. Learn to Square Dance Poster (blue & red ink) ($1.60 per dozen; minimum order 12) (Plus 70¢ postage per dozen)

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20. Learn to Square Dance Cards ($3.00 per 100; minimum order 100) (Plus $1.00 postage per 100)

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.



22 23



24 25

22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition ($29.95)
23. Caller/Teacher Manual for Contra Dancing ($6.00)
24. American Round Dancing — Hamilton ($2.50)
25. Round Dance Manual — Hamilton ($6.00)

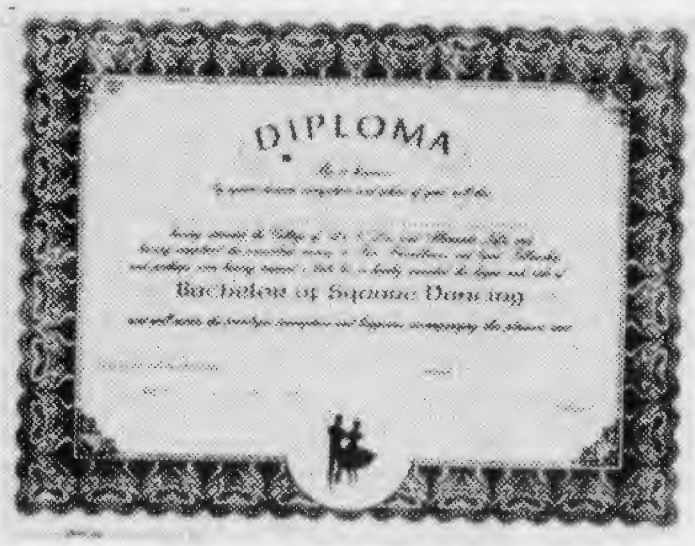
IMPORTANT — POSTAGE COSTS

Please add the following postage on items listed:

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INDOCTRINATION HANDBOOKS 1 book 35¢; 2-10 65¢; 11-25 $1.10; 26-50 $1.45; 51-100 $2.30.
Mainstream Caller/Teacher Manual $4.00 each, all other manuals 65¢ each.
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RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 90¢ for 1 or 2; $1.10 for 3; $1.35 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In many cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.
ALL OVERSEAS Shipments: actual postage will be charged on all foreign shipments.



26
27



28



29

26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy ($9.90 plus $1.15 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

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Apr. 22-23 — Queen City Fest., Meridian,MS
Apr. 22-24 — California State S/D Convention, San Jose Convention Center, San Jose, CA — 600 W. Columbus, Sp. 7, Bakersfield 93301
Apr. 22-24 — Annual Jamboree Trail, British Columbia
Apr. 22-24 — Springtime Festival, Fairgrounds, Sonora, CA — 20115 Woodchuck Rd., Sonora 95370 (209) 532-8523
~~Apr. 22-25 — 24th National S/D Convention~~, Victorian Expo Centre, Ascot Vale, Australia
Apr. 24 — 23rd Annual Spring Festival, Kent State University, Kent, OH
Apr. 29-30 — One Haag of a Festi-Gal, Red Rock State Park, Gallup, NM — % GAS, PO Box 1336, Gallup 87301
Apr. 30 — 12th Annual FLAC-FEST, Broadway Jr. High School, Elmire, NY — 35 N. Main St., Prattsburg, NY 14873
Apr. 30 — SW District Dance, Alamogordo,

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NM — 305 Scenic Ave., Alamogordo 88310
Apr. 30 — Old Dominion Squares Spring Festival, Lexington High School, Lexington, VA — (703) 463-7869
Apr. 30-May 1 — Knott's Berry Farm S/D Festival, Buena Park, CA — (714) 827-1776, Ext. 427
May 1 — Spring Contra Festival, Sor-rell's Courtyard Hall, Miamisburg, OH —
May 1 — Promenaires Silver Anniversary, Aquadome Recreation Center, Decatur, AL — (Thomas) PO Box 64, Decatur 35602

Date Correction:

TORONTO AND DISTRICT SQUARE AND ROUND DANCE ASSOCIATION

While planning your trip to the 22nd International Square and Round Dance Convention in Hamilton, Ontario, please note the dates are May 12 to 14, 1983 and do not extend to the 16th as previously advertised. For further information write to Joan Fraser, 71 Roywood Dr., Don Mills, Ontario, Canada, M3A 2C9.

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fashion feature



A hint of spring is in the air with Joan Bacon's yellow, checked gingham dress. Various sizes of blue and white ric rac and blue and yellow braid trim the skirt and give the bodice a peasant effect. The full puffed sleeves are made from white dotted Swiss. Joan embroidered the back yoke of Pete's shirt in a floral design (see inset).

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